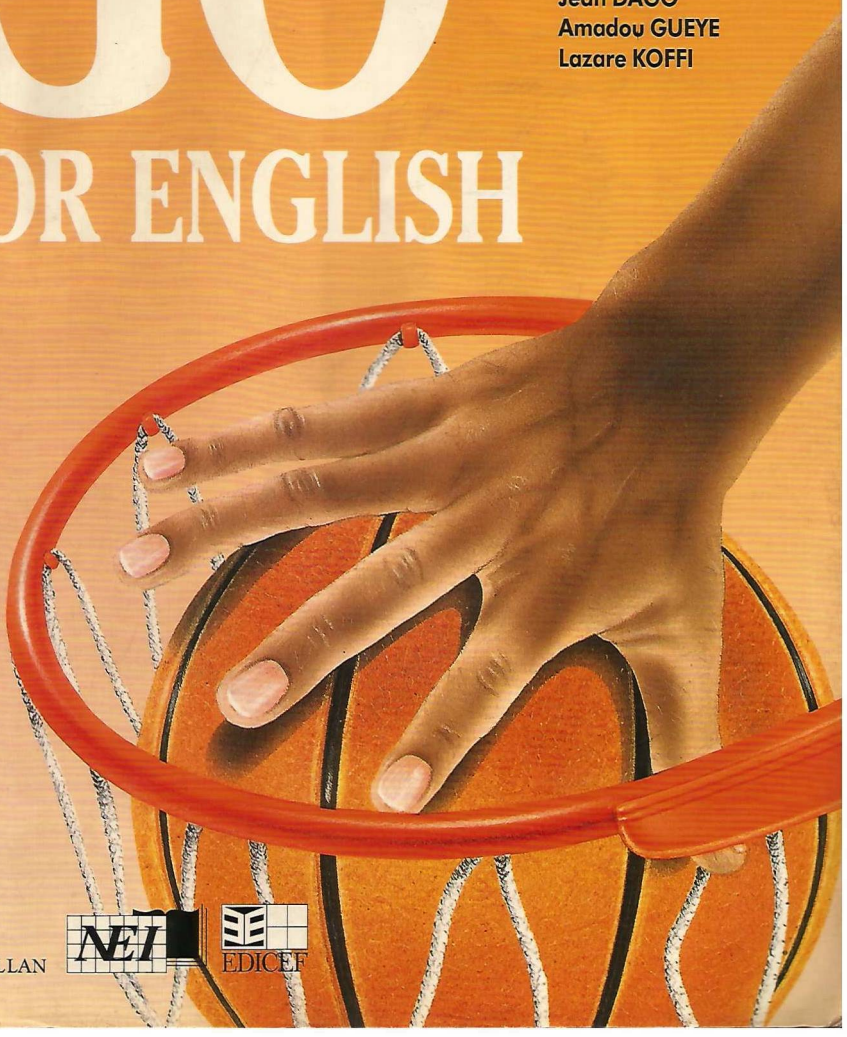
# GO FOR ENGLISH

1RE

Michael MONTGOMERY
Joseph ALAMOU
Jean DAGO
Amadou GUEYE
Lazare KOFFI



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MACMILLAN



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# INTRODUCTION

***Go For English*** combines the best features of traditional methodology with imaginative new techniques of language learning to develop students' communicative skills. The British author, who has considerable experience of teaching English in Africa, has worked closely with African colleagues to produce the Second Cycle of this course for secondary schools.

The course provides for the needs of both arts and science students and covers a wide range of topics of current interest. All texts are based on authentic material and are relevant to the educated citizen of the future.

The four main skills – listening, reading, speaking and writing – are thoroughly taught and fully integrated. The practice of study skills follows on from the reading and summary skills developed in Seconde. The writing skills cover both the needs of everyday life, such as formal and informal letter writing, and writing for academic purposes.

The *Communication* items develop skills in using English to communicate – to express obligation, to make requests, to agree and disagree, and so on – and at the same time they teach the grammatical structures which are necessary for these purposes. This book continues to reinforce existing skills while introducing new language points. Throughout the book, arrows direct students to the *Grammar Summary* and *Functions list* which provide further explanation and are recommended for use in revision.

Each unit has items which extend the students' vocabulary in specific areas, and help prevent possible confusion. A comprehensive *Word list* with phonetic transcription and French translation facilitates the mastery of vocabulary.

Every unit ends with a set of *Consolidation exercises* to ensure that essential functions, grammar and vocabulary are mastered.

A *Literature* section with short stories and poems provides enrichment of students' language experience.

A central aim of this book is to involve students in the learning process at every possible opportunity. Before starting each reading text, *Brainstorming* challenges the students to think carefully about its topic and *Picture interpretation* stimulates free discussion. The text is then read for a purpose, using newly acquired study and summary skills. Abundant oral and written practice is provided. Frequent pair and group work gives plenty of opportunity for real and enjoyable communication, sometimes in the form of games or competition. There is a variety of activities and exercises which will make it interesting and enjoyable to learn English.

The *Teacher's Book* provides all that is needed to make the lessons a success and includes detailed suggestions for classroom management, as well as a *Test* to prepare students for final examinations.

THE AUTHORS

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Réalisation : SG Production

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# LOVED OR EXPLOITED?

**BRAINSTORMING** *Rights and duties*

Have you heard about the new UNICEF charter* on the rights of the child? The charter defines a child as a person under 18. In your opinion, what rights and duties do children have? Make two lists.

* A charter is an agreement. Countries which sign it agree to do certain things.

## 1 Picture interpretation

**a** **Answer these questions about picture 1:**

1 Which continent is each child from? How do you know?
2 Why does the picture show children from different continents?
3 Why does the picture show both girls and boys?




1

**b** Read the list of rights. Study picture 1 (page 7) again, and pictures 2 to 9 below. What rights does each picture represent? Do these add to the ideas you already had?



## Children's rights



1 Every child has the right to life.

2 States must make every effort to stop the abduction and selling of children.

3 Children must not take part in any military activity.

4 Countries must protect children from economic exploitation. People must not make or allow children to do work that interferes with their education or harms their health and well-being.

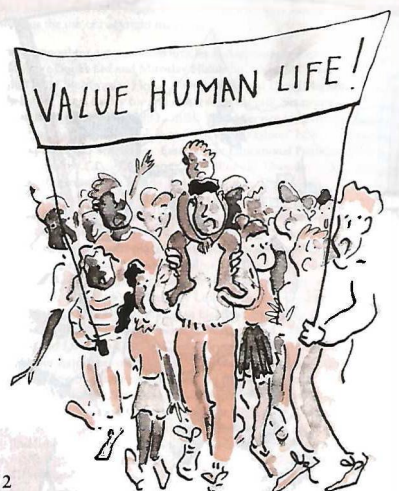
5 Parents must care for their children and not neglect them.

6 Countries should protect children from physical or mental harm.

7 Children should not be separated from their parents.

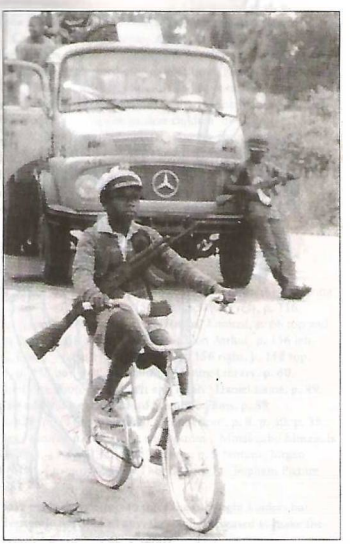
8 Each child should enjoy full rights without discrimination or distinctions of any kind.

9 A child has the right to the best health care available. Countries should emphasise preventing diseases and reducing infant mortality.




2

Brazilian street children protest against people who kill them to protect their property.



3



4



5

This child is eight. He carries three tons of bricks a day.



6



7



8



9

# 2 Study skill: Skimming

**Skimming is reading a text quickly to find out what its main ideas are. One way of doing this is by noticing words connected with a particular topic. For example, if you see the words fish, net, catch, boat, you will know the text is about fishing.**

**What rights are violated in the texts 1 to 9 below? Find out by skimming the texts, looking for words connected with each right. For instance, for right 3, look for words connected with military activity: *soldiers, rifle, fighters*. Where there are headings, study them.**

1

SOME soldiers, members of the Small Boy Unit, are as young as nine years old, their automatic rifles nearly as tall as they are. "They can be the best fighters because they have no fear," said a local businessman. "They are usually orphans and they have nothing to lose. Their loyalty to their warlord is total." One barefoot soldier near the headquarters was in shorts, wore a winter hat pulled tightly over his ears and held an AK-47 in one hand. In the other he cradled a football, like a schoolboy

2

### "BOY DIVORCES MOTHER"

16-year old Peter won the right to live with his grandparents and to be separated from his mother. His parents were divorced when he was two. His mother then had three children by her second husband. Peter, a shy and nervous teenager, was regularly excluded from family life. He was made to eat upstairs or on the stairs while the rest of the family ate together.

His mother seldom allowed him to see his natural father or his grandparents.

3

Police Sergeant Suphot Kongdee was on show for press photographers in Bangkok. Three Chinese girls sat next to him. Suphot was accused of being a slave trader. He was arrested for selling girls as young as 12. They had been kidnapped from China and taken to Thailand. There they had been drugged and forced to work as prostitutes.

4

*At 4 a.m. the boys, who were aged between six and ten, had water poured over them to wake them up; they then worked at the looms* without food until 2 p.m. when they had a half-hour break, mainly to allow them to eat. The meal consisted of bread and lentils. They then continued work until midnight when they were given more bread and lentils before being allowed to sleep.*

5

HOW MUCH ARE GIRLS WORTH?

MANIKEN RAMASWAMI is a south Indian farmer with a few cattle and a field cleared of stones where he grows lentils and papayas. He agrees with the proverb that "bringing up a girl is as pointless as watering a neighbour's plant." His first child was a girl, so he had to start saving money to pay her dowry, which would be eight times his annual income. Then his wife had twin girls. Maniken decided that when they came home from the hospital, they would be killed.**

6

• Four out of ten women are illiterate and in some countries eight out of ten. In many countries nearly twice as many women as men are illiterate. This is because in some countries fewer girls are sent to school than boys.

7

SOCIAL WORKERS in a town in England faced severe criticism for giving cruel and humiliating punishments to children in their care. More than 100 children, some as young as nine, were each locked up alone in rooms by themselves for long periods.

During their isolation, they wore only their night clothes and were forbidden to talk to anyone. They had to ask for permission to go to the lavatory. Their personal possessions, including clothes, magazines and music were removed ■

* A loom is a machine which weaves cloth.

** His wife refused to allow the girls to be killed. She went back to live with them at her father's house.

**8**

| What are their chances? | A baby born in a rich country | A baby born in one of the poorest countries |
|---|---|---|
| Chance of dying before the age of one year | 1 in 100 | 1 in 5 |
| Life expectancy | 70 years | 50 years |
| Chance of seeing a health worker | all | 1 in 10 |
| Probable years at school | 11 years | 2 years |

**9**

Long before dawn, Gaye Raymonde, one of the world's smallest slaves, struggles along the streets of the capital of Haïti with a bucket of water spilling over her head.

She is one of the children who are given away by their impoverished rural parents to urban families in the hope that they will be better fed and perhaps even go to school. Instead, most are condemned to lives of drudgery* and despair, performing household chores from dawn to dusk with the threat of severe beatings should they dare stop to play. Most never see their families again.

Few are ever sent to school. Many are sexually abused. Most are malnourished ■

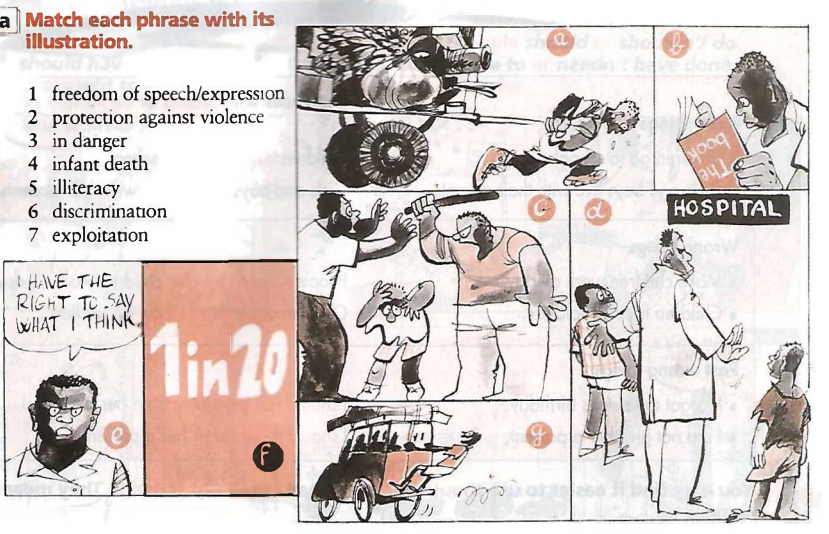
* Drudgery is very hard and boring work.

**Do these texts add to the ideas you had in Brainstorming? Explain.**

## 3 Vocabulary 1: Rights and abuses

**a** **Match each phrase with its illustration.**

1 freedom of speech/expression
2 protection against violence
3 in danger
4 infant death
5 illiteracy
6 discrimination
7 exploitation



**b** **Match each expression with its synonym.**

| expressions | |
|---|---|
| in danger | prisoner |
| to abduct | to allow |
| armed conflict | to force |
| killing babies | responsibilities |

| synonyms | |
|---|---|
| infanticide | to kidnap |
| war | captive |
| to make (someone do something) | |
| duties | to permit |
| at risk | |

## 4 Communication 1: Expressing obligation and unnecessary action

FUNCTION 1

**Study these examples, noting the use of *should* and *ought to*.**




| | Sentences with *should* or *ought to* |
|---|---|
| **Right things** | |
| • Children go to school. | → Children ought to go to school. |
| • Girls and boys live with their parents. | → Girls and boys should live with their parents. |
| **Wrong things** | |
| • Make children work all day. | → People shouldn't make children work all day. |
| • Children fight as soldiers. | → Children ought not to fight as soldiers. |
| **Past wrong things** | |
| • I forgot my sister's birthday. | → I should not have forgotten her birthday. |
| • I did not give her a present. | → I should have given her a present. |

**You may find it easier to use should not have than ought not to have. They mean the same.**

Speaking in pairs

**Take it in turns to make up appropriate sentences for the "right things", "wrong things" and "past wrong things" listed below. Use *should* or *ought*, including *not*, *to* and *have* where necessary.**

| Right things |
| --- |
| Parents look after their children. |
| Parents feed their children properly. |
| People send girls to school. |
| People let children have enough sleep. |

| Wrong things |
| --- |
| People buy and sell children. |
| People make children fight as soldiers. |
| People kidnap children. |
| People lock children up alone. |

| Past wrong things |
| --- |
| Peter's mother didn't give him any love. *(Text 2)* |
| She didn't let him eat with the family. *(Text 2)* |
| The policeman kidnapped three Chinese girls. *(Text 3)* |
| Gaye's parents gave her to another family. *(Text 9)* |

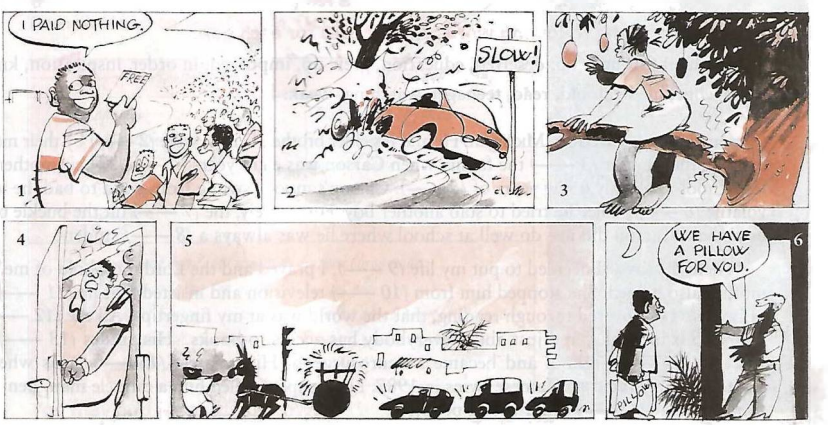
**For an unnecessary action, use needn't have if it was done; use didn't have to if it wasn't.**

ALI I arrived at the station two hours before the train left. I had a long time to wait.

EMILE You needn't have gone there so early. I arrived 15 minutes before the train left yesterday, so I didn't have to wait long.

Writing

**For each picture, write a sentence saying what people *should* or *shouldn't do*, *should have done*, *shouldn't have done*, *didn't have to* or *needn't have done*. Use *ought to* for some of your sentences, if you prefer**



## 5 Speech: Stress

**Most verbs that start with a prefix are stressed on the syllable after it.**

**a** **Say these words, stressing the syllables in colour:**

| MEANINGS | |
|---|---|
| ***Negative / away*** | dislike, dismiss, disperse, distinguish |
| ***Reversal*** | undo, unlock, unwind, unnoticed |
| ***'Bad'*** | mislead, misuse, maltreat, malfunction |
| ***Exceed*** | outrun, outlive, outweigh, outnumber |
| ***With*** | collect, collide, conclude, co-operate |
| ***Place*** | transplant, transport, subside, submerge |
| ***Time / again*** | foretell, predict, postpone, reseme |

SOME EXCEPTIONS: disagree, undisturbed, comment, subdivide, forecast.

**b** **Say these sentences:**

I predict that you will never retire and will outlive us all.

Although outnumbered, we persuaded the crowd that had collected to disperse.

## 6 Vocabulary 2: An inspiration to young people

**Choose one of the following words and phrases for each gap:**

achievement, brought up, deserted, education, grew up, improved, in order, inspiration, knife, knowledge, medical, old, read, teenager, watching, weak.

Carson *(1 ——)* in Detroit, Michigan. He and his elder brother, Curtis, were *(2 ——)* by their mother because their father *(3 ——)* the family when Carson was eight years *(4 ——)*. Their mother had left school after only a few years of *(5 ——)*. Carson's moods swung from good to bad: he was a volatile *(6 ——)*. Once he tried to stab another boy. Fortunately, the *(7 ——)* hit the buckle of the boy's belt. Carson did not do well at school where he was always a *(8 ——)* student.

'Then,' he says, 'I decided to put my life *(9 ——)*. I prayed and the Lord took hold of me.' His mother also helped. She stopped him from *(10 ——)* television and insisted that he *(11 ——)* lots of books. 'I discovered through reading, that the world was at my fingertips. All the *(12 ——)* of mankind is in books, and just about everybody has access to books.' His grades *(13 ——)*. He went to *(14 ——)* school and became a neurosurgeon. His greatest *(15 ——)* was when he successfully operated on Siamese twins in 1987. Newspapers called him a miracle man. Benjamin Carson is an *(16 ——)* to all young people.

# 7 Communication 2. Expressing contrast

FUNCTION 2



Mr Amoi and Mr Mambo are discussing whether to appoint Mr Coulibaly as their new detergent salesman. They contrast his good and bad qualities.

**Note the words and phrases in italics.**

MR AMOI *Although* Mr Coulibaly has a few bad qualities, I want to have him as our new salesman. He doesn't always come to work on time; *on the other hand*, he's willing to stay on late.

MR MAMBO *But* he's bad at keeping records or figures.

MR AMOI *Nevertheless*, he'll sell more detergent than anyone else.

MR MAMBO He may be a good salesman. *However*, I know we'll have problems with him. He doesn't like being told what to do.

MR AMOI Well, then, let's offer John the job: he's very hardworking.

MR MAMBO *On the contrary*, he's lazy. Yet he manages to appear hardworking. He's very clever.

| | Mr Coulibaly |
|---|---|
| good | knows a lot about detergents<br>good at bargaining<br>friendly and charming<br>dresses smartly<br>works long hours |
| bad | drives too fast<br>comes to work late<br>often unwilling to obey<br>bad at recording financial and other information |

MR AMOI *Despite* what you say, I think he works well, *even if* he doesn't work all the time.

MR MAMBO He works well when he works. *All the same*, he spends too much time chatting *instead of* working.

MR AMOI You're never satisfied!

**You can use In spite of instead of Despite.**

Speaking in pairs

**You and your partner work for a radio station. Discuss these two applicants for the post of disc jockey. Compare and contrast them. Decide who to appoint.**

| | Applicant 1 | Applicant 2 |
|---|---|---|
| good | chatty<br>entertaining<br>funny<br>cheerful<br>young | makes lots of jokes<br>experienced<br>well known<br>amusing<br>popular |
| bad | sometimes hesitant/nervous<br>sometimes talks too much<br>not well known<br>not so good at choosing popular records | sometimes rude<br>a bit old<br>talks about himself too much<br>would need a big salary |

**You may add ideas of your own.**



Writing in pairs

**Write a conversation between two senior staff in a hotel. Two people have applied for the job of cook. Only one of the applicants must be chosen. Before writing the conversation, make a list of the good and bad qualities of each applicant. Use some of this vocabulary.**

good / bad at
enthusiastic
experienced
to have a hot temper
untidy
to waste
to work well with other people
to refuse to do other kitchen work
national / international dishes
Chinese / Indian food
vegetables
desserts
sauces
delicious
ingredients

## 8 Listening

**Read the questions below; take notes as you listen to the talk about *"Tempo boys"* answer the questions briefly.**

1 What is a *tempo*?
2 What does a *tempo boy* do?
3 Why do drivers prefer to employ boys under 12 years old?
4 What are the dangers for the boys?
5 What do the laws of Bangladesh forbid?

Discussion

**At what age do you think children should be allowed to work for money? For how many hours a day? Are there some kinds of work they shouldn't do?**



# 9 Composition: Writing that includes argument

FUNCTION 2

Preparation **This type of writing is like a debate. There are at least two 'sides' and there are arguments for and against each side. Here is an example.**

Saliou wrote to his brother, Ahmadou, asking his advice about who should bring up his son, Abdoul, and wondered if his wife's brother, Ahmed, who lived in the capital, would be a good choice. To clarify his ideas, Ahmadou began by noting down all the arguments, for and against Saliou and Ahmed bringing up Abdoul.

**Arguments for child living with parents**

- Children hate being separated from parents.
- Uncles and aunts don't always treat nephews and nieces kindly.
- Children may have difficulty relating to parents after an absence.

**Arguments for child living with a relative in a city**

- Children soon adjust to new family.
- City relative: knows to be richer - child will benefit.
- Child will get a better education in a city.
- Child will be near a school.
- Discipline will be stricter.
- Relative will know people who can help find the child a job eventually.




## *Guidelines* BEFORE YOU INCLUDE ARGUMENT IN A PIECE OF WRITING:

- ***Think*** carefully about the topic and ***decide*** what you really believe.
- ***Note*** any arguments and information which ***support*** what you believe.
- ***Note*** any arguments and information ***against*** your position.

WHEN YOU WRITE:

- ***Mention*** arguments against your position.
- ***Show*** that they are ***untrue*** or ***weak***.
- ***Mention*** arguments that favour your position:
- ***Give details***, facts, reasons, information to support your position.
- ***State*** your ***conclusion***.

**The text below is part of Ahmadou's letter to his brother. Write one of these words or phrases in each space in the analysis of it:**

against, argument, contrasting, in favour of, evidence, position, supports

You asked for my advice about who should bring up Abdoul. You said in your letter that he was being bullied by his elder cousin. I think his uncle Ahmed would be the best person to have him.

I know that many people think it's a bad idea for an uncle or aunt to bring up a child. They say that children hate being separated from their parents. They cry and are homesick and sometimes even become ill. However, in my experience children quickly get over this stage. As long as their relative is kind to them, they soon adjust to their new family. You remember that my wife's niece lived with us for several years and was perfectly happy after the first few weeks.

If Abdoul lived with Ahmed, he would have all the benefits of living in a city. ... ... ...

## Analysis

1 The writer's _____.
2 A _____ position
3 Argument _____ the contrasting position.
4 Evidence that _____ this argument
5 Argument _____ the contrasting position.
6 _____ that supports this argument.
7 New _____ in favour of writer's position.

Writing

**Write an argument essay on one of these topics:**

1 Are you for or against divorce?
2 Should school uniform be compulsory?
3 Corporal punishment is necessary in education.
4 Traditional ways of living are better than modern ways.

### Expressions used when arguing

**1 To introduce arguments against your position:**

It is sometimes said that . . .
Some people argue that . . .
Those who are against . . . say that . . .
There are those who claim that . . .

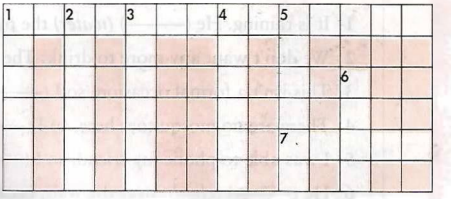
**2 To introduce your arguments:**

| | | | |
|---|---|---|---|
| However | Although | Nevertheless | Even if |
| But | In spite of | Even so | All the same |
| On the other hand | Despite | Yet | On the contrary |

# Consolidation Exercises

## A *Vocabulary* : Children's rights

**Copy and complete this crossword.**




ACROSS

1 When some people are treated worse than others, this is *(———)* .
7 A person who is sold or bought is a *(———)*.

DOWN

1 Parents and the State must carry out their *(———)* towards children.
2 Freedom to say what you want is freedom of *(———)*.
3 A safe and loving home, education, health care: these are some of the *(———)* of children.
4 Another word for a baby: *(———)*.
5 Boys shouldn't have to put their lives in danger by fighting as soldiers: **'in danger' means** *(——— ———)*. *(2 words)*
6 An illiterate person can't *(———)* or write.

## B *Communication 1*: Expressing obligation

**1 Choose the right expression for each gap and write it in your exercise book:**

should, shouldn't, ought, oughtn't.

ABIBA Thanks for the ice cream.

AMINATA You're welcome. I like your smart shoes.

ABIBA You *(1 ———)* get some yourself. And if you haven't got the money, **you** *(2 ———)* to start saving right away. People *(3 ———)* be more careful with **their** money. They *(4 ———)* waste it.

AMINATA Your blouse is very nice, too. Is it silk?

ABIBA Yes. I really *(5 ———)* to have worn it today. I *(6 ———)* have put a cotton one on. But the silk feels so cool and nice. You *(7 ———)* have wasted money on those ice creams just now. It's very hot, isn't it?

AMINATA Yes. I think we *(8 ———)* to take a taxi home and share the fare. What do you think?

ABIBA Er ... yes. But I'm afraid I haven't got any money on me. I *(9 ———)* to have brought some with me, but I'm saving up for . . .

AMINATA If you think I'm going to buy the ice-creams and pay the taxi fare while you buy smart shoes and silk blouses, then you *(10 ———)* to think again. You *(11 ———)* have spoken so rudely. I'm not paying your fare – unless you do something for me in exchange.

ABIBA What?

AMINATA Give me your silk blouse when we get home!

**2 Complete the sentences with *needn't, needn't have, don't have to* or *didn't have to* and the correct form of the verb in brackets. Each sentence mentions an event that is now past.**

1 It is raining. He (———) *(water)* the plants.

2 We don't want any more to drink. The waiter (———) *(bring)* any more bottles.

3 This isn't a formal occasion, so I (———) *(make)* a speech, but I'll just say a few words.

4 There are no mosquitoes here, so I (———) *(use)* a mosquito net last night.

5 I was able to phone my friend, so I (———) *(write)* a letter.

6 He (———) *(climb)* over the wall, because the gate is open.

## C *Communication 2: Expressing contrast*

**Choose one of these expressions for each gap and write it in your exercise book. Some are needed more than once:**

but, although, however, on the other hand.

### Loser wins

It was the day of the big Sumo wrestling competition. The whole village turned out. They wanted their champion, the local baker, to win, *(1 ———)* they knew the newcomer was good. *(2 ———)* he had only played the game for a few months, he was already able to beat experienced local players. He was not just a short-term visitor, *(3 ———)* someone who wanted to live permanently in the village.

The newcomer was good. He realised, *(4 ———)*, that he still had a lot to learn about the game. So he had asked an old friend of his for some advice the day before. He came away smiling, confident of victory.

The competition started. The baker played skilfully. It was obvious, *(5 ———)*, that he was afraid of losing his position as village champion. In the end, after hours of playing in the hot sun, it was the baker who won. He was very happy.

Surprisingly, the newcomer, too, was happy, *(6 ———)* he had lost. There was much rejoicing in the village. A big party was held and the newcomer joined in and was made very welcome. He explained to a friend later, "I lost the championship. But *(7 ———)* I won a friend and the village accepted me. I could have won the championship, you know. *(8 ———)* I would have made some enemies if I had."

# COMPUTER MAGIC

UNIT 2

**BRAINSTORMING**

What are computers used for?

## 1 Picture interpretation

**a** **Give one of these headings to each picture:**

Solving crime

Education

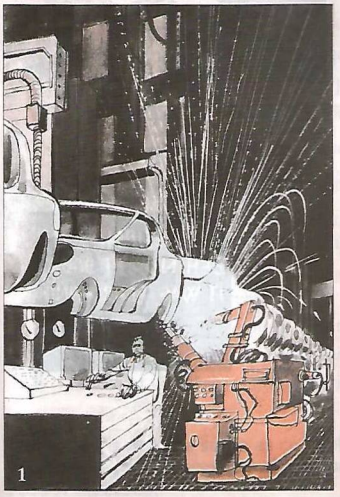
Design

Entertainment

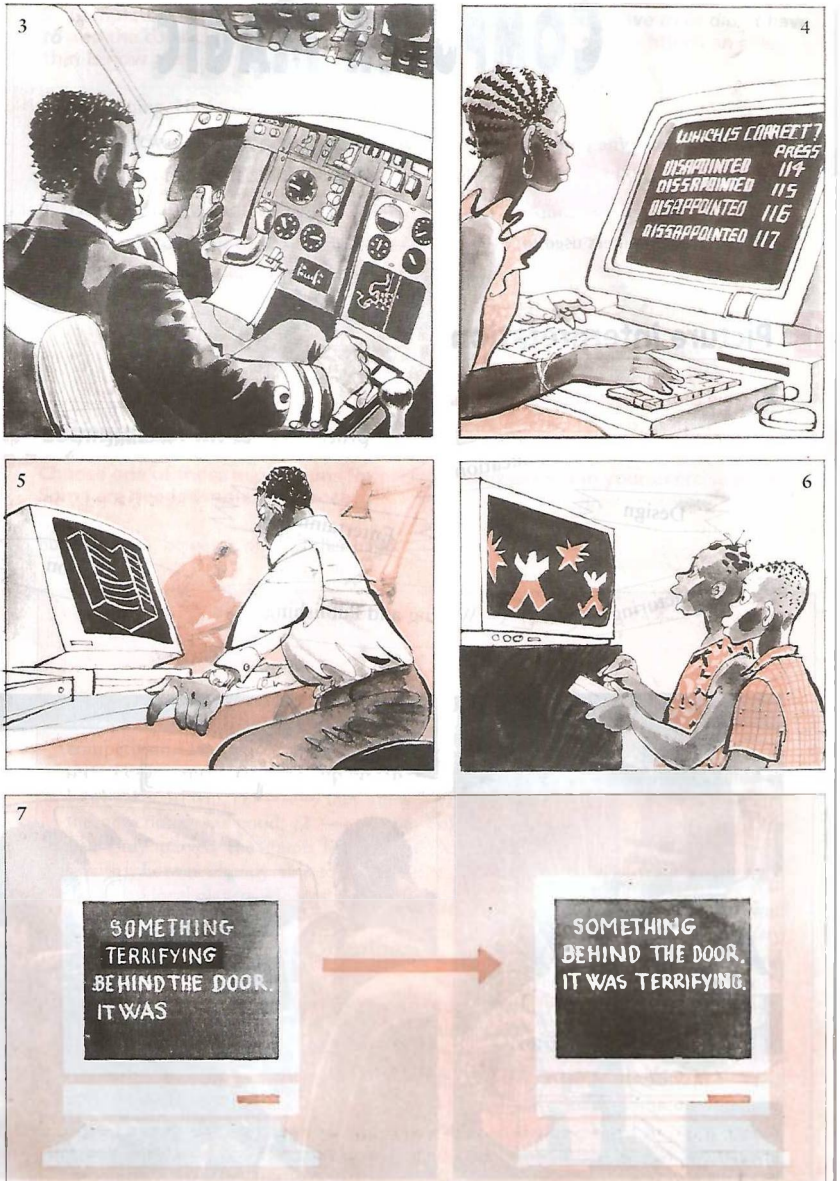
Manufacturing

Navigation

Writing and Publishing







3
4
WHICH IS CORRECT?
PRESS
DISAPOINTED 114
DISSAPOINTED 115
DISAPPOINTED 116
DISSAPPOINTED 117
5
6
7
SOMETHING TERRIFYING BEHIND THE DOOR. IT WAS
SOMETHING BEHIND THE DOOR. IT WAS TERRIFYING.

**b** **Choose one of these words or phrases to complete the caption for each of the pictures in a:**

calculates, design, information, learn, edit, playing, robot.

1 A computer tells the (——) where to do the work.
2 The police ask their computer for (——) about any vehicle.
3 A computer (——) the right direction and speed for the aircraft.
4 Computers help pupils (——).
5 People who (——) buildings and machines sometimes use computers.
6 Computers can be given instructions for (——) games.
7 Computers or word processors make it easier to (——) a text before it is printed.

## 2 Study skill: Skimming

**The following parts of a text will help you to skim. Look quickly at them and find clues to its main topics:**

- the heading
- the first paragraph
- the first sentence of other paragraphs
- the last paragraph.

**Skim the text below to answer these questions:**

1 Read the heading and the first sentence. What 'private property' will the text be about?
2 Read the rest of the first paragraph. Read the last paragraph. What name occurs in both paragraphs? What has this person been doing?
3 Read the first sentence of paragraph 2 and paragraph 3. What thing is mentioned in both sentences?
4 Read the first sentence of the fifth paragraph. What will the topic of this paragraph be?
5 The first sentence of this text includes the word 'crime'. What phrase in the last sentence means the same? Would you read this text carefully if you wanted to learn more about:
   A the parts of a computer?
   B how to use a computer?
   C violent crime among young men today?
   D the crime of getting into other people's computers?
   E the role of universities in preventing crime?

**Skimming is not the same as careful and thorough reading. You skim a text to decide whether it will be useful and relevant to you or not. If it will be useful, you must then read it carefully.**

# 3 Reading

**a** **As you read, find out how Paul's computer affected his life.**

## Private property

The information in a person's computer is private, and normally it is a crime for anyone to find a way of seeing this information when they have no right to do so. Young men who have committed the crime of 'hacking', or finding a way of seeing the data in other people's computers have been sent to prison for as long as six months. However, a court decided that Paul Bedworth, aged 19, did not intend to commit a crime when he illegally gained access to other people's computers. In the opinion of the court, Paul was an addict who could not stop what he was doing.

Paul was given his own computer when he was 11 and started by playing computer games. But he soon became bored with this and quickly learned to write his own 'programs', that is, give the computer instructions to do certain things. By the age of 14 he was able to gain access to other people's computers, starting with ones belonging to a travel organisation. Quickly moving on to bigger and more powerful machines, he was even able to see the secret details of people's illnesses by reading health records on computers.

His computer was the only thing that mattered to Paul so he would stay up nearly all night, sitting at it in a darkened room hour after hour, night after night, hardly eating or sleeping. When his friends called round to see him, he ignored them even when they were in the same room with him. He even gave up swimming, which he used to enjoy.

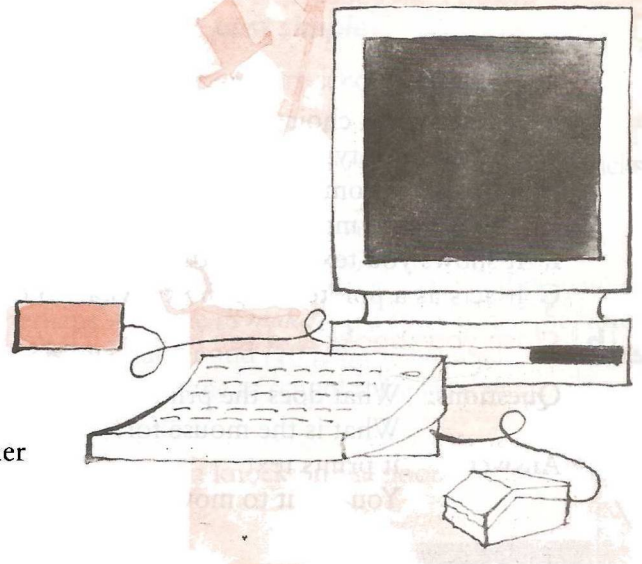
His physical and social life suffered, but Paul's skill with computers had no limits. He was very intelligent and the reason for his 'hacking' was because it was an intellectual challenge. Computer owners try to keep their information private by using what are called 'security systems', which simply means ways of protecting their information. Paul's aim was to use his brain to find a way of defeating these systems. Before he could get into a computer, he had to discover its secret word, called a 'password'. But he was not content just to read the information he found: he would add his own messages. On one computer he placed the greeting 'Welcome to the world of magic'.

How was Paul able to reach computers all over the world from his mother's house? He made a piece of equipment which linked his computer with others through the telephone line. This piece of electronic equipment is called a 'modem'. The first computer he 'hacked' was at a university near his home. It was one of a network of computers linking universities all over the country. So he was able to reach all these university computers through the one at his nearby university. From these machines he could 'go' anywhere in the world.



His mother became very worried that her son spent all his time with his computer. So she switched off the electricity supply in their house. But, whenever she did this, he would become very aggressive and turn it on again. She even tried to stop him using the telephone by placing an electronic device on it. But he was able to discover how it worked and find a way around it. Fortunately, Paul obtained a place at university to study computing. He finds the work there very challenging, so he no longer feels the need to 'hack' other computers and has stopped breaking the law.





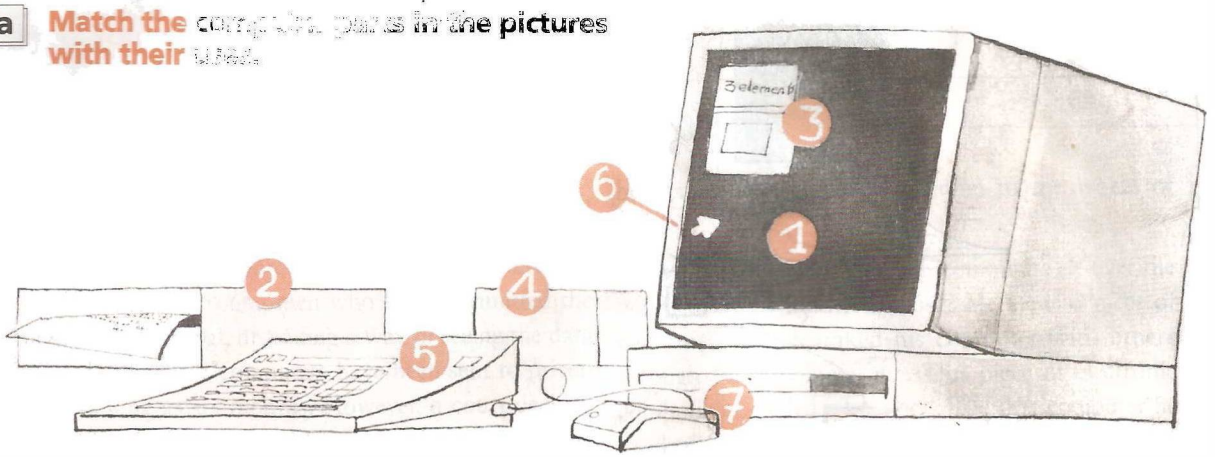
Modems link one computer with another one all over the world.

**b** **Answer these questions:**

1 When is it a crime to try to see the information on someone else's computer?
2 Why was Paul Bedworth not sent to prison?
3 What three things that you can do with a computer are mentioned in paragraph 2?
4 What interested Paul, apart from his computer?
5 How did Paul's use of his computer affect his health?
6 Name one part of a security system that is mentioned in the text.
7 Paul didn't buy a modem. So how did he obtain one?
8 What does 'these machines' (paragraph 5) refer to?
9 a) What two things did Paul's mother do to stop him using his computer?
b) Was she successful?
c) What effect did her actions have on Paul's feelings?
10 Give other words or phrases which occur in the text for each of these expressions: data, committing a crime, turn off, instructions for a computer.

## 4 Vocabulary 1: Computers

**a** **Match the computer parts in the pictures with their uses.**




USES

A It prints text.
B It gives you a choice of things to do.
C You use it to type words and tell the computer what to do.
D It links one computer with another.
E You use it to move the cursor around.
F It shows you text and pictures.
G It acts as a pointer, to point to what you want the computer to do.

**b** **Close your books and see how much you can remember.**

**Questions:** What does the printer do?
What is the mouse for?
**Answers:** It prints text.
You use it to move the cursor around.

## 5 Communication 1: Expressing past habit

**Note the forms in this box:**

GRAMMAR 3B

| **Actions done *often* or *regularly*, but not *now*.** | |
|---|---|
| ONE ACTION REPEATED | He would stay up nearly all night.<br>He used to enjoy swimming. |
| TWO OR MORE ACTIONS REPEATED | He used to / would get into computers and leave messages. |
| NEGATIVE COLLOQUIAL<br>NEUTRAL<br>FORMAL | He didn't use to visit his friend.<br>He never used to visit his friends.<br>He used not to visit his friends. |
| QUESTION | Did he use to stay up all night? |
| NEGATIVE QUESTION | Didn't he use to visit his friends at all? |

## Role-play in pairs

**Write dialogues and then act these parts, talking about how things *used to* be.**

1 Two people discussing improvements in their village.
'There used to be no electricity.' 'We used to walk miles every day to get . . .'

2 Two village elders discussing old village customs that have stopped. 'In the old days, we used to . . .'

3 Two parents discussing a child. 'Do you remember what Fatou used to do when she was hungry?'

4 Two former students returning to their school after several years' absence. They discuss a) the changes, b) things they used to do. 'This used to be the headmaster's office.' 'We used to climb this tree and watch . . .'

**Write out this dialogue as follows: if a verb in brackets expresses past habit, *rewrite* it using *would* or *used to*; otherwise use the *past simple*.**

ISSA Do you know what Abdoul was like when he was at primary school?

ANNE I expect he *(1 work)* hard and *(2 please)* his teachers.

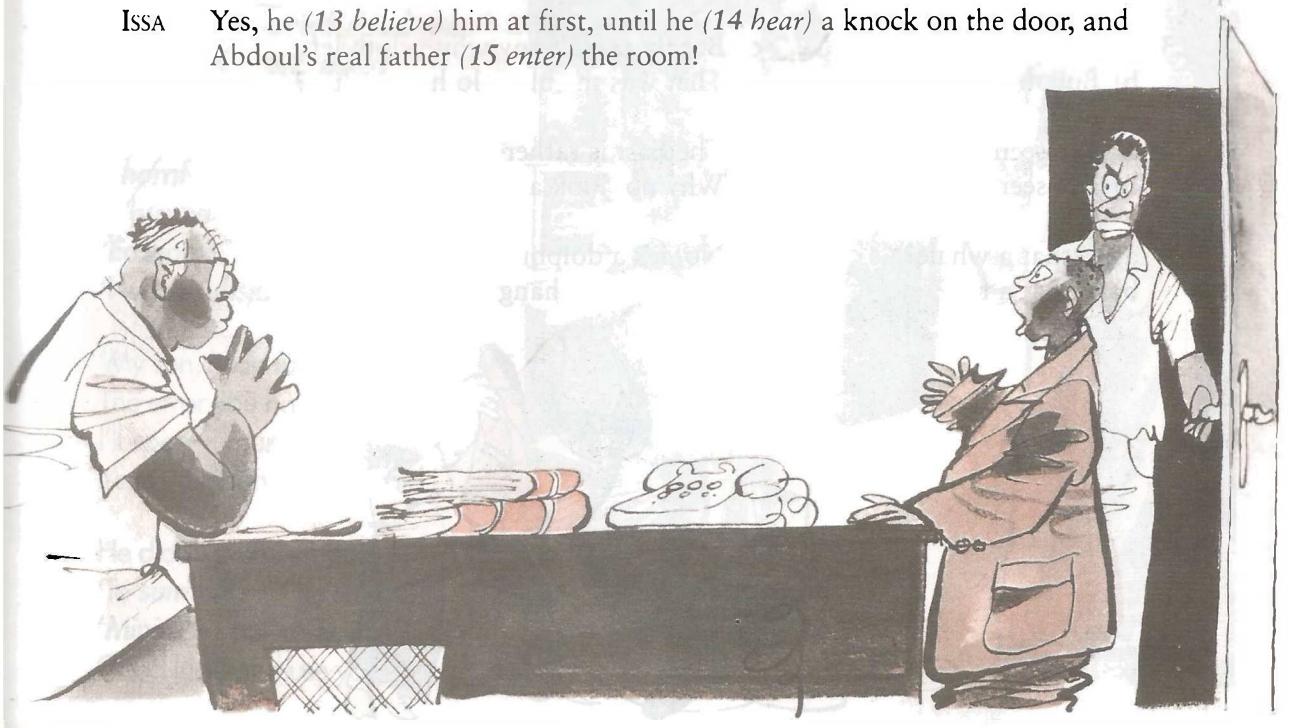
ISSA Not at all! He *(3 stay)* away from school. He *(4 miss)* lessons. He *(5 play)* all kinds of tricks on his teachers.

ANNE What sort of things *(6 he, do)*?

ISSA You know what a good actor he was? Well, sometimes he *(7 put)* on a suit and pretend to be an adult – an important official, perhaps – and he *(8 make)* up a story to tell the headmaster. One day, he *(9 pretend)* to be his own father and *(10 tell)* the headmaster that his son *(11 have)* to attend a wedding and *(12 can't)* come to school for several days.

ANNE And did the headmaster believe him?

ISSA Yes, he *(13 believe)* him at first, until he *(14 hear)* a knock on the door, and Abdoul's real father *(15 enter)* the room!



# 6 Speech: Pronunciation of / w / , / r /

**a** **Listen, dictate, discuss. Follow this procedure:**

1 Listen to your teacher pronouncing each word.

2 In pairs:

* Partner A dictates half the words (chosen at random) to Partner B, who writes them down.
* Partner B dictates the remaining words to Partner A, who writes them down.
* Both partners discuss what they have written.

3 The whole class discusses the pronunciation.

| | | | |
|---|---|---|---|
| wear | rare | white | right |
| wide | ride | wing | ring |
| wise | rise | wipe | ripe |
| wake | rake | which | rich |
| waist | raced | west | rest |

**b** **In pairs: one person says either sentence a) or b); the other replies with c) or d) as appropriate. Take it in turns to start.**

1 a) That's a fine wing.
b) That's a fine ring.
c) Yes, it's solid gold.
d) Yes. The red feathers are beautiful.

2 a) We waste a lot.
b) We raced a lot.
c) And I always lost.
d) Especially water.

3 a) Buy the white cloth.
b) Buy the right cloth.
c) But there isn't any white cloth left.
d) That was the blue cloth, wasn't it?

4 a) I've seen the West.
b) I've seen the rest.
c) The East is rather different.
d) Why not look at them again?

5 a) Is that a whale?
b) Is that a rail?
c) No, it's a dolphin.
d) Yes, you can hang your coat on it.



# 7 Vocabulary 2: Word formation: verbs in *-ify, -ise*

When a snake **terrifies** you, it **makes** you very afraid.
To **urbanise** an area is to **make** it into a town.

**You can turn some words into verbs using the endings *-ify* or *-ise*. Complete the definitions below with suitable verbs:**

a) to make a score ***equal*** in a match is to (——).

b) to place things in ***categories*** is to (——) them.

c) to make something ***simple*** is to (——) it.

d) to make something ***pure*** is to (——) it.

**Complete the verbs below with *-ise*, *-ify*, *-ised* or *-ified*.**

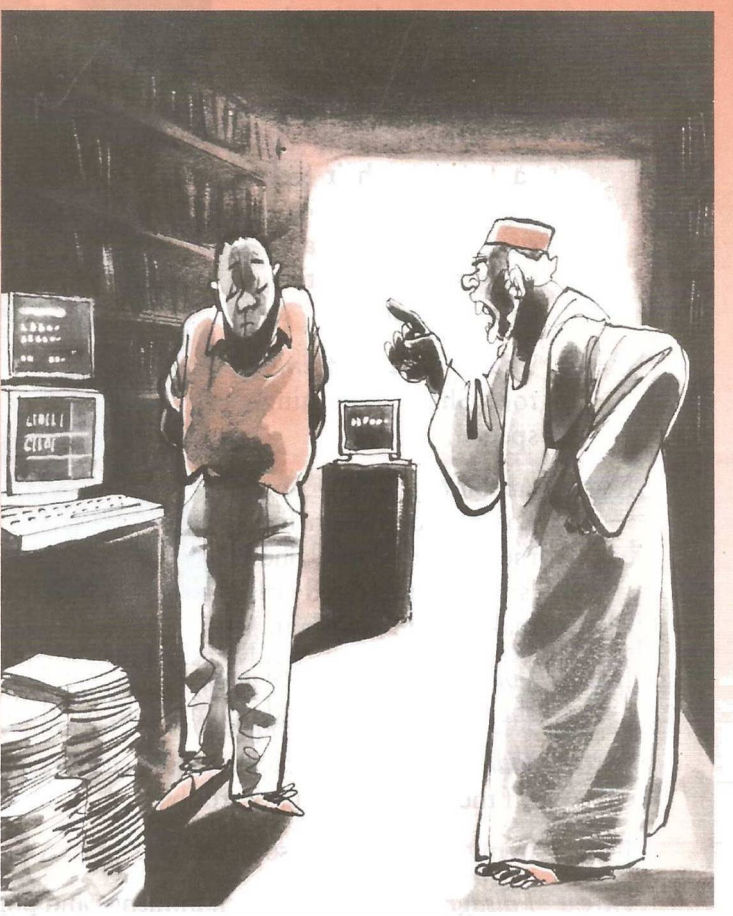
I rent a little bookshop,
I ***emphas***— it's small,
And recently I ***modern***— it:
***Computer***— it all.

Alas! It cost too much,
And I knew the rent would rise,
I was ***terrif***— and asked
My father to advise.

It ***horrif***— my father
When he heard what I had spent.
'***Econom***— at once,' he said.
'I won't ***subsid***— your rent.'

'My son, I can ***ident***—
The error you have made.
I'll ***spec***— your problem:
It's extravagance, I'm afraid.'

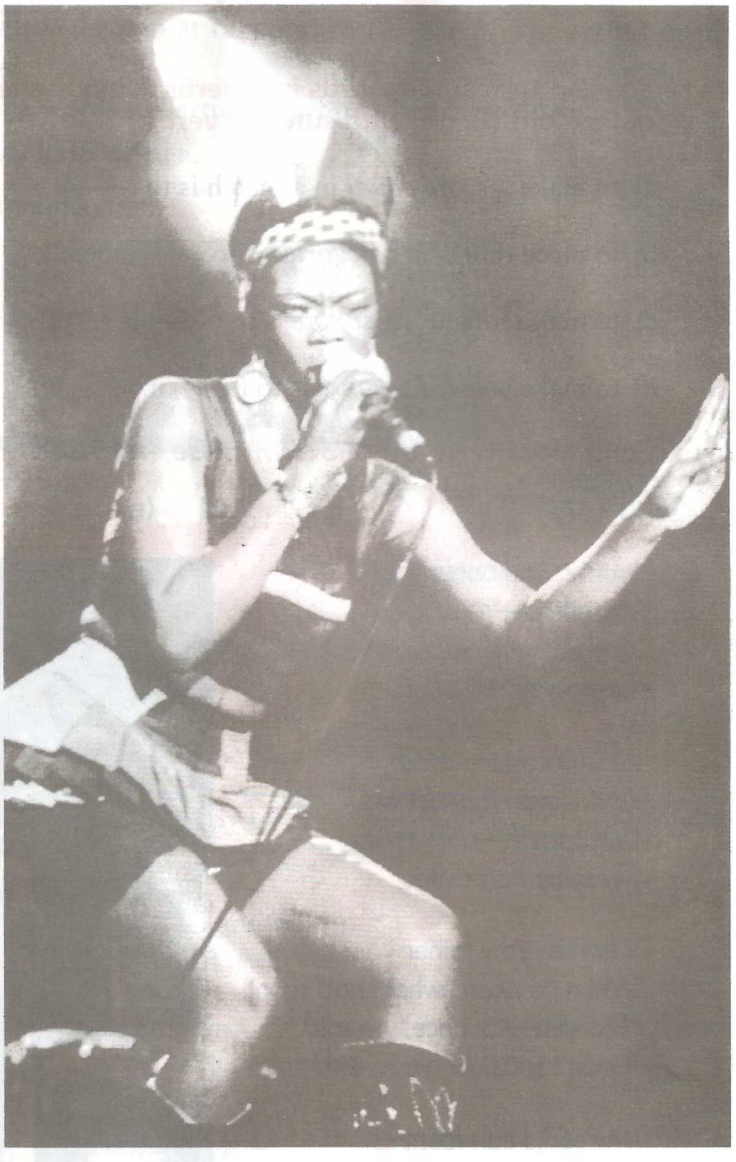
He didn't even ***sympath***— .
'To ***summar***— ,' he said
'***Minim***— your costs,
Good luck, and use your head.'



## 8 Communication 2: Agreeing and disagreeing

FUNCTION 9

**a** **Study this conversation. Notice how these two people often agree or disagree with each other.**



JEAN Brenda Fassie's the biggest star in the history of South African music.

FATOU *I entirely agree.* She's so full of life, such an exciting personality. You could call her the black Madonna.

JEAN *I agree with you* about her personality, but *I don't go along with* the idea that she's some sort of Madonna. She's popular because she's in touch with the young people in the townships.

FATOU *Exactly.* She knows how they feel and she can express their feelings for them. She's such a success because she's so provocative, so outrageous.

JEAN *That's what I think, too.* She's something special.

FATOU *Absolutely.* But she doesn't do enough for the young people. She is only interested in making her new album.

JEAN *I'm afraid I can't agree with you* on that. She gives people hope. When they are suffering, she tells them to stand up and fight for their rights. That's a positive thing to do.

FATOU *I take a different view.* She should encourage them to do something that would keep them off the streets and out of trouble.

JEAN In my opinion that's someone else's job. After all, she's a singer.

FATOU *I disagree.* She has so much influence and popularity. She really ought to use her position to teach the young people to be responsible.

**b** **Make two lists of the phrases in italics: one for ways of agreeing, the other for ways of disagreeing.**

| Further expressions | | |
|---|---|---|
| **Style** | **Agreeing** | **Disagreeing** |
| Informal | I couldn't agree more.<br>Well, that's it, isn't it?<br>Too true. | No way!<br>Come off it!<br>You don't mean that, do you? |
| Neutral | That's right.<br>True enough. | Do you really think . . .?<br>That's not the way I see it.<br>That's not right, surely. |
| Formal | I wouldn't disagree with that.<br>I think that's quite correct.<br>That's my view / opinion exactly. | I can't accept . . .<br>I can't say that I share your view.<br>I see things rather differently. |

Speaking **Discuss one of these topics in small groups. Agree with the other speakers on some points. Disagree on others.**

* Who is the country's leading singer / footballer / media personality?
* Polygamy. Is it a good thing?
* The ideal number of children in a family.
* An idea of your own.

Writing **Write a dialogue in which two people discuss one of the above topics that you didn't choose.**

## 9 Listening: Love-link

Some men and women who want to find a person they would like to marry join an introduction (or dating) agency. First, they complete a questionnaire, giving a lot of information about themselves. Next, this information is entered into a computer which then matches their details with those of similar people of the opposite sex. Each person is then given the name, address and phone number of several possible partners. After that it is up to the individual to write to or phone each person on their list and arrange to meet them.

**Listen twice to these interviews with people who have met their partners through an agency called Love-link and write a short account of each of their stories.**

# 10 Composition: Finding a partner

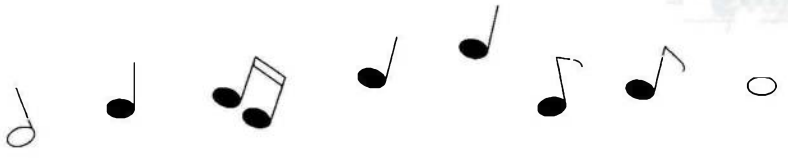
## Preparation Adding ideas

| There's peppered chicken. | | *first idea* |
|---|---|---|
| *At the beginning of the sentence* | **In addition,** / **What is more,** / **Besides** (that), there's beef cooked in ginger. | *second idea* |
| *Or (in second or third place)* | There's **also** beef cooked in ginger. | |
| *Or (at the end)* | There's beef cooked in ginger, **too.** / **as well.** | |

NOTE: Furthermore and moreover are used in formal contexts and come at the beginning of the sentence.

**Write out this text adding suitable connecting words and phrases.**

Ladies and gentlemen, we bring you an evening of splendid entertainment. We are proud to introduce the fantastic Agege Gogo Dancers. *(1 ——)*, you will hear the gentle music of the Six Harmony Harpists. There will *(2 ——)* be singing by the Archangel Choir and you will have a chance to join in some of the songs *(3 ——)*. *(4 ——)*, we have some magic, *(5 ——)*. A conjuror will amaze you when he makes a small boy disappear and come back again. *(6 ——)* he will terrify you as he apparently saws a woman in half. Enjoy a brilliant evening.



## Writing

*Either* **Write an imaginary story of two people who met through an introduction agency.**

*or* **Write a letter introducing yourself to someone of the opposite sex whom you would like to meet.**

*or* **Write a letter giving advice to a friend who wants to meet a partner, but hasn't found the right person yet.**

*or* **Write a letter to an agency, thanking its staff after you have happily married someone you met through them. Tell them part of your story.**

# Consolidation Exercises

## A Vocabulary 1: Computers

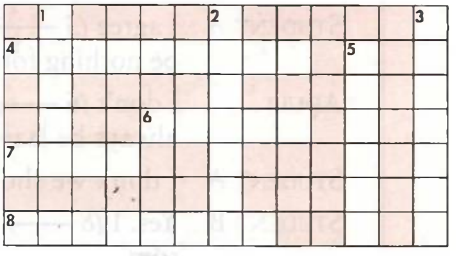
**Copy this crossword puzzle and complete it.**

DOWN

1 A small object which you use to move the pointer around the screen: a *(——)*.
2 The cursor acts as a *(——)* to point to what you want the computer to do.
3 The *(——)* prints text.
5 The part you look at when you watch TV or use a computer: *(——)*.

ACROSS

4 This equipment is used by secretaries, writers and other people to produce a text: a *(——— ———)*. *(2 words)*
6 A modem *(——)* a computer with other computers through the telephone.
7 A list of things you can ask the computer to do: a *(——)*.
8 The *(——)*is the part you tap with your fingers to make letters appear on the screen.




## B Communication 1: Expressing past habit

**Put each verb in brackets into the past simple, if the action happened once. Use *would* or *used to* if it was habitual. Where *he* or *not* are inside the brackets, place them correctly in the verb form.**

ISSA I *(1 hear)* a rumour yesterday that Abdoul has bought the Fast and Furious Taxi Company.

IBRAHIM You mean the Abdoul who *(2 drive)* his own taxi so crazily?

ISSA Yes. The Fast and Furious Taxi Company *(3 belong)* to Jean, but it had a different name. It *(4 be)* the Sure and Certain Chauffeur Service.

IBRAHIM Abdoul was such a lunatic on the road. If he thought an oncoming vehicle was not giving him enough room, he *(5 drive)* straight at it. He *(6 put)* his head and shoulders right out of the window and wave his fist and shout at other drivers. He *(7 terrify)* them.

ISSA What did the other drivers do?

IBRAHIM They *(8 get)* out of his way fast. Sometimes they *(9 drive)* right off the road and into the bush. One of them *(10 drive)* straight through a house and *(11 end)* up in a river.

ISSA What about his passengers? *(12 he, have)* lots of accidents?

IBRAHIM Hardly ever. So his passengers had great faith in him. In fact they *(13 enjoy)* it. They *(14 not, mind)* at all. They *(15 pay)* a small taxi fare and witness a great drama if they were lucky.

ISSA And if they were unlucky?

IBRAHIM At least they all stayed alive.

## C Communication 2: Agreeing and disagreeing

**Choose one of these words for each gap and write it in your exercise book:**

agree, absolutely, different, disagree, entirely, go along, share, think, with

STUDENT A I think everything ought to be free.

STUDENT B *(1 ——)*. I think food ought to be free, meals in restaurants, soft drinks, ...

STUDENT A I *(2 ——)* with you: free hotels, free travel, free books.

STUDENT B That's exactly what I *(3 ——)*, too. Everything should be free

STUDENT A And people should work for nothing.

ADULT Nonsense! I entirely *(4 ——)* with you. I work hard, but many people don't. I shouldn't have to work hard for nothing while others are lazy.

STUDENT A I agree *(5 ——)* you about that. But we won't allow people to be lazy. So there'll be nothing for you to complain about.

ADULT I don't *(6 ——)* your optimism. I have a *(7 ——)* view of human nature. There'll always be lazy people.

STUDENT A I think we should start a new organisation and call it 'Everything Free'.

STUDENT B Yes. I *(8 ——)* agree. You can print some leaflets, hire a hall for a meeting, make some posters, arrange for some advertisements and generally publicise it.

STUDENT A I'll gladly do that. Will you give me some money for all those things?

ADULT You see? Money again. Your ideas are unrealistic and I just can't *(9 ——)* with them.

## D Vocabulary 2: Word formation: verbs in -ify, -ise

**Choose the correct expression from the box to replace each word or phrase in italics in this conversation:**

MR BAMBA This new epidemic. Have we *(1 found out what it is)*?

MS KACOU Yes. It's cholera, as I thought. I have just *(2 checked)* this with the hospital. They have *(3 informed)* all the necessary authorities.

MR BAMBA How widespread is it?

MS KACOU Fortunately, it's *(4 restricted to a small area)*.

MR BAMBA Good. Then we can prevent it spreading if we *(5 get the active support of)* the media and use them to *(6 make known to the public)* the ways of avoiding the illness.

MS KACOU Yes. It will be more important to *(7 stress)* the need for hygiene and clean water than to *(8 give immunity to)* people by vaccinating them. We must *(9 increase)* our public health education.

MR BAMBA Why don't we *(10 make a drama of)* good and bad hygiene and ways of getting and using water? We could make a film and then *(11 show it on television)*.

MS KACOU Good idea! Perhaps this will be the start of a new career for you in broadcasting.

intensify, localised, verified, identified it, immunise, televise it, dramatise, notified, publicise, mobilise, emphasise

# ANYONE CAN SUCCEED

## BRAINSTORMING

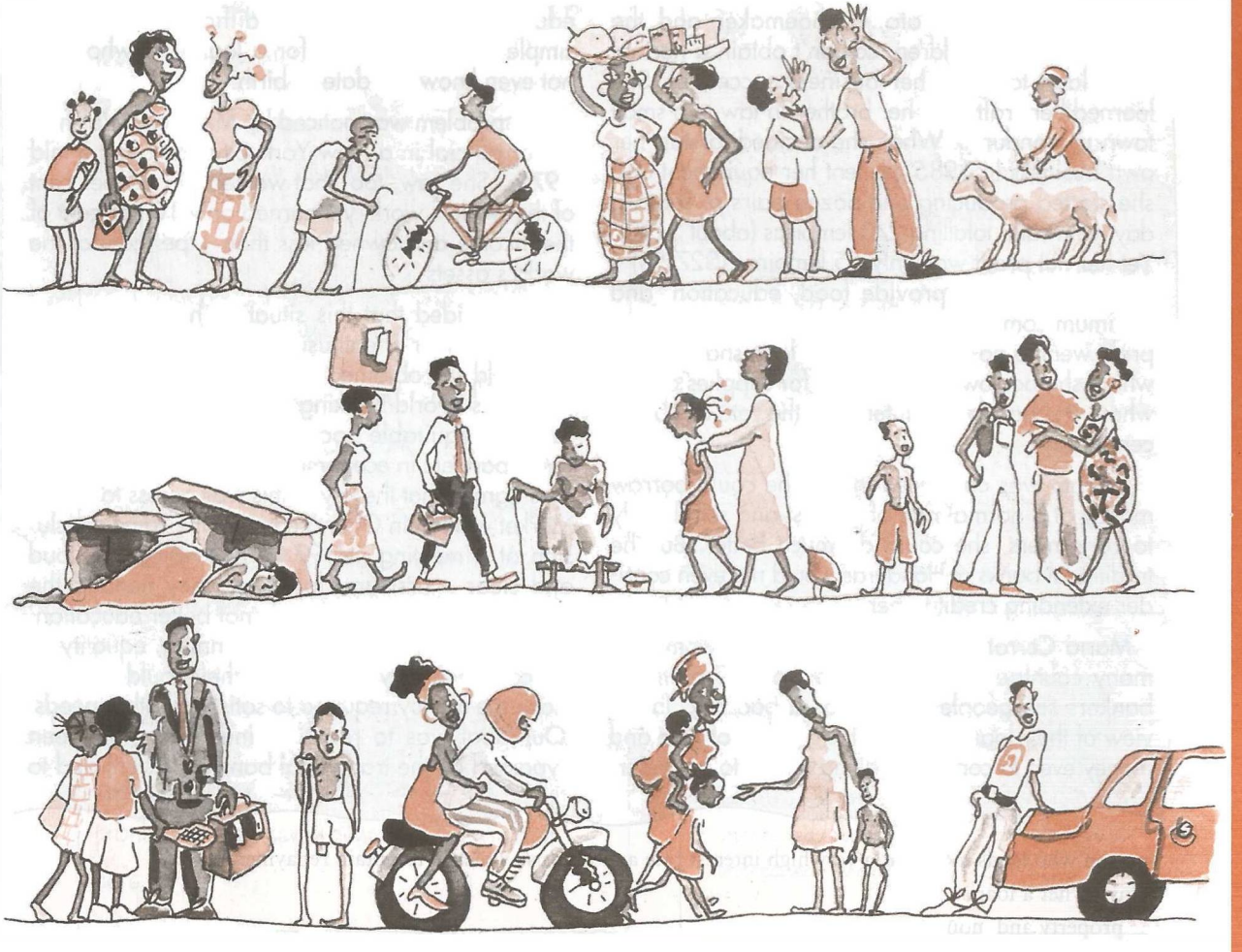
Consider what happens in your own country:

1 Why do fewer girls than boys stay on at school?
2 Do women work longer hours than men?
3 Are the disabled (such as blind or deaf people) trained to earn a living?
4 Do older people find it harder to get a job than young ones?

## 1 Picture interpretation

**Study the picture and answer this question:**

Does any group of people have more opportunities in life than another group?



UNIT 3

## 2 Study skill

**How to make notes on a text**

* **Include the main ideas, *not* unnecessary details.**
* **Only make notes on a text when you have found out what its main ideas are. You must first read, or skim, a good section of text to do this.**
* **Read carefully**
  - **a) the *main* heading**
  - **b) subheadings**
  - **c) topic sentences (usually the first one in each paragraph)**
* **Set out your notes clearly.**
* **State things like *results, contrasts, examples* very clearly.**
* **Be brief.**

**a** **Read text A, looking for its main ideas.**

TEXT A

### Women's World Banking

Maria Emelina Cerrato, a shoemaker and the mother of three children, couldn't obtain a normal bank loan to make her business successful. She learned her craft from her brother-in-law in a small town in Honduras. When she decided to start her own business in 1985, he lent her equipment and she started producing one dozen pairs of shoes a day, with sales totalling 240 lempiras (about $120). Yet her net profit was only 55 lempiras ($27.50) – barely enough to provide food, education, and minimum comfort for her family. Most of her gross profit went to go-betweens and a loan shark *, from whom she borrowed the money for supplies and to whom she had to pay interest at the rate of 10 per cent a day.

Cerrato was convinced that if she could borrow money at a normal rate of interest and sell directly to consumers, she could do much better. But the traditional banks of Honduras would not even consider extending credit to her **.

Maria Cerrato's story is like those of women in many countries throughout the world. Traditional bankers see people like her as a bad risk. In the view of their loan officials, it is a waste of time and money even to consider making a loan to an uneducated woman who has difficulty filling in a simple application form for a loan and who may not even know her date of birth.

This problem was noticed by Michaela Walsh, a senior official in a New York City bank in the mid 1970s. She saw, too, that women did 65 per cent of the world's work, yet earned only 10 per cent of the income and owned less than 1 per cent of the world's assets ***.

She decided that this situation had to change. With a number of enthusiasts from various parts of the world she obtained enough money to establish Women's World Banking. Their aim was to create 'a more equitable society in which women are equal partners in economic development.' The founders agreed that the key to this was access to credit. Market women in Ghana came to the same conclusion at a meeting in 1974. Their voice was loud and clear – first and foremost, they needed the opportunity to obtain a loan: not better education, housing, health care, family planning, equality or peace. Once they had credit, they could use it to make the money required to satisfy all other needs. 'Our goal was to reach women who had been bypassed by the traditional banking system and to

* person who lends money at a very high interest rate and may use violence to obtain repayment.

** giving her a loan.

*** property and money

bring them into the economic mainstream,' said Ela Bhatt, one of WWB's founders.

WWB consists of the international headquarters and local WWB organisations in individual countries. Together they are now helping business women all over the world. One person who has benefited is Maria Cerrato, who has been able to transform her business. WWB in Honduras guaranteed a loan of 400 lempiras ($200) for her to buy new materials. Today, after nine loans and the possibility of borrowing up to $5000, her annual sales have jumped from $10,890 to $87,120 and her profits have grown from $2,940 a year to $21,780.

**b** **Compare the two sets of notes on Text A.**

Women's World Banking

The problem: Women in many countries can't obtain bank loans for their businesses.

Reason: Banks consider it is risky to lend money to some women, especially those who are under-educated.

Result: Many women in business remain poor. They receive very little money for all their work.

Examples: Maria Cerrato in Honduras made very little profit from shoemaking: hardly enough for her family's needs.

The problem noticed: In the mid-1970s, by Michaela Walsh, a New York bank official.

Solution: M.W. and others founded Women's World Banking to enable women to obtain loans as equals.

Result: Many women have obtained loans through local WWBs.

Example: Maria Cerrato obtained a loan. Her profits are now seven times as big as they were.

Women's World Banking

Shoemaking: Maria Emelina Cerrato, the mother of 3 children, learned shoemaking from her brother-in-law and he lent her equipment to start her own business.

Production: 12 pairs of shoes a day

Value: $120

Profit: $27.50 - barely enough

Borrowings: - from bank: nil
- from loan sharks: money for supplies

Michaela Walsh noticed that women:
- did 65% of world's work.
- earned only 10% of the world's income.
- owned less than 1% of world's assets.

W.W.B:
- founded to lend money to everyone equally.
- not for education, housing and health care.
- aimed to ensure that women were employed in the traditional banking system.

Maria Cerrato:
- borrowed money with WWB's help.
- increased sales to $ 87,120 p.a.
- increased profit to $ 21,780 p.a.

**c** **Answer these questions on the two sets of notes.**

1 What is the main theme of Text A?
   A Maria Cerrato's shoemaking business.
   B Helping women to get business loans.
   C Something else (say what).
2 Do both sets of notes mention this theme?
3 Which set of notes makes it clear that the story of Maria Cerrato is an ***example***?
4 Which set of notes gives most detail about Maria Cerrato? Is it appropriate to give so much detail? Give your reasons.
5 Which set of notes has better headings? Say why they are better.
6 Read the first sentence of set of notes 2. Why would such a sentence be wrong in any set of notes?
7 From which set of notes do we learn that Michaela Walsh noticed that women couldn't get loans? Is it right to include this point?
8 Set of notes 2 lists the three ways in which women's work is not rewarded. Set of notes 1 simply says 'Women received very little money for all their work.' Which is better? Why?
9 What is wrong with all three points listed under ***WWB*** in set of notes 2?
10 Which set of notes presents points such as ***examples***, ***results*** and ***reasons*** the more clearly?

**d** **You are going to talk to a group of students about determination. Read Text B and make a set of notes on useful points for your talk.**

TEXT B



David Blunkett is a member of parliament in the United Kingdom. He was born blind, but has made a successful career for himself in politics by his determination.

When he was 12, his much-loved father was killed in a gas explosion at work. His mother had to struggle to bring him up with very little money. He had to start at secondary boarding school within two weeks of his father's death. 'I realised that I would have to fight back or go under,' he said. 'I fought back.'

His school was not encouraging. They didn't believe examinations were necessary and only offered their blind pupils three career options: piano-tuning, lathe-turning or office work. David chose office work and learned typing and shorthand. 'By my late teens I became determined not to be a typical blind person with dark glasses and a white stick.'

He went to night school for six years to get the qualifications he needed to enter university. 'Looking back, I don't know how I managed. It was very hard work.'

At university he became involved in politics. 'There are people in politics who feel that because I am a blind man, I cannot work on equal terms,' he said. 'The only way I can answer them is by doing a first-class job. And when I make a mistake, it is because I am human like other people, and not because I am blind.'

# 3 Vocabulary 1: Words that go with *make* and *do*

| MAKE | | DO | |
|---|---|---|---|
| **Meaning to *create*** | I'm making a basket.<br>She's made a cake. | **With words meaning *work*** | Have you done the work?<br>We've done the past tense. |
| **With 'speech' and sound nouns** | to make: a suggestion, a remark, a speech, a complaint, a noise | **With nouns ending in *-ing*** | I do all the cooking.<br>Who did the driving? |
| **With some nouns** | to make a mistake<br>to make a difference<br>to make an effort<br>to make a phone call<br>to make a note of something | **With the idea of *good* or *bad*** | She did well in the exams.<br>The medicine did me some good.<br>You haven't done badly.<br>Could you do me a favour, please? |
| **With some other words** | to make sure / certain<br>to make something clear<br>to make oneself understood | **Meaning *cook*** | I haven't done any rice. |
| | | **With other actions** | What have you done?<br>Let's do something exciting. |

**To make do with something means to accept something although it is not what you really want.**

*Ex:* There was no electric light, so we made do with an oil lamp.
We couldn't get cold drinks, so we made do with warm ones.

**List the phrases with *make* and *do* that occur in Text A on p. 36-37 and Text B on p. 38.**

Writing

**Choose one or two of these words for each gap:**

do, doing, done, make, made.

DAVE We've *(1 ——)* very well. It's only 8.00 a.m. and we've *(2 ——)* all the packing. I'm afraid we lent our smart new suitcases to someone so I had to *(3 ——)* with some old ones. I think we're ready to start our journey. Have we *(4 ——)* everything?

GUY I'll just *(5 ——)* sure that I've locked all the doors.

DAVE It doesn't *(6 ——)* much difference. If a burglar is determined to break in, he will. I wish the police would *(7 ——)* a greater effort to stop theft. They *(8 ——)* no good at all. One day I'm going to *(9 ——)* a complaint ...

GUY There's no need to *(10 ——)* a speech. I can't get into the house. What have you *(11 ——)* with the key?

DAVE I put it in the car after I had *(12 ——)* everything in the house.

GUY But the car is locked. Let me have the car key, please.

DAVE I haven't got it. Look! It's in the car. I'm afraid I've *(13 ——)* something very foolish. I've locked the keys inside the car. That's a mistake I've never *(14 ——)* before. What shall we *(15 ——)* now?



GUY May I *(16 ——)* a suggestion? Ask this policeman. He knows our problem. He's been standing here listening to everything you've said.

# 4 Communication 1: Referring, using pronouns

**Study this table. Then write *pronoun, subject* or *-selves* in each gap in the sentences below it.**

GRAMMAR 2

| Person A → Person B | Person A ⇄ Person B | Person A ⇄ Person B |
|---|---|---|
| Anne is my sister. I (A) saw her (B) yesterday. | I (A) enjoyed myself (A) at the party. Anne (B) enjoyed herself (B). We enjoyed ourselves.<br>I (A) sometimes talk to myself (A) when I am alone. | Anne and I see each other (or one another) on Sundays. I (A) see Anne (B) and Anne (B) sees me (A). |

| PERSONAL AND REFLEXIVE PRONOUNS | | | |
|---|---|---|---|
| | Subject | Object | Reflexive |
| Singular | I<br>you<br>he<br>she<br>it<br>one | me<br>you<br>him<br>her<br>it<br>one | myself<br>yourself<br>himself<br>herself<br>itself<br>oneself (formal) |
| Plural | we<br>you<br>they | us<br>you<br>them | ourselves<br>yourselves<br>themselves |

PRONOUNS AFTER A VERB OR PREPOSITION

When the pronoun refers to the *(1 ——)* of the clause, use a form ending in -self or *(2 ——)*. When it refers to someone else, use a personal *(3 ——)* (Ex: me, him, them).

Writing

**Copy and complete these sentences, using the pronouns below:**

her, herself, him, himself, it, itself, me, ourselves, us, yourselves.

1 While waiting for Emile to bring *(——)* a banana, I saw *(——)* helping *(——)* to one first.

2 The taxi brings me in a lot of money. *(——)* paid for *(——)* in its first year. Now *(——)* is earning big profits for *(——)*.

3 After working for years without a break, she allowed *(——)* a three-month holiday. This is a picture of *(——)* on the beach.

4 As we set off, our mother waved goodbye to *(——)* and said, 'Take care of *(——)*.'

5 What shall we do with *(——)*? We have nothing to do and no-one will give *(——)* any work.

### OTHER USES OF REFLEXIVE PRONOUNS

- For emphasis or clarity:
  ***Ex:*** The airport is very big, but the town **itself** is quite small.
  I saw the minister **himself**.
- To mean 'without help' or 'alone':
  ***Ex:*** My father built this house **himself** and now lives here **by himself**.

### SOME IDIOMATIC USES

He **prides himself on** his skill at football. (= He is very proud of this)

Why have you **absented yourself from** class again? (= stayed away from – a formal expression)

While I was in the capital, I **availed myself of** the chance to see its fine cathedral. (= I took the opportunity to do something – formal)

She was **beside herself with** rage. (= uncontrollably angry)

The champion **thinks too much of himself**. (= is too proud)

Speaking in pairs

## Personal and reflexive pronouns

**Describe these pictures to each other, completing the sentences with appropriate pronouns.**



1 Moussa likes Fatima.
She likes *(1 ——)*.
He is looking at *(2 ——)*.



2 Julie is looking at *(1 ——)*.
Paul is looking at *(2 ——)*.
They are looking at *(3 ——)*.



3 I am pouring *(1 ——)* a drink.
Michel is pouring *(2 ——)* a drink.
We are pouring *(3 ——)* drinks.



4 Pierre has hurt *(1 ——)*. Kwedi is helping *(2 ——)*.
He is grateful to *(3 ——)*.




5 Fatima never travels by *(1 ——)*.
Awa made her clothes *(2 ——)*.

Speaking in pairs

## Reflexive pronouns and *each other*

**With your partner, match each picture with its sentence and complete each sentence with *themselves* or *each other*.**




A They are very pleased with (——).

B They are warming (——).

C They are wrapping their blankets around (——).

D They are greeting (——).

E They can't hear (——).

F They are giving (——) presents.

G The cars crashed into (——).

H They are washing (——).

Writing

**Study these short conversations. Write five sentences about them, saying whether the speakers: agree/disagree with each other, contradict/correct themselves, are pleased with themselves/each other, blame themselves/each other for ..., and so on.**

ABDOUL Alcohol should be forbidden.
IDRISS I agree with you. It does so much harm.
IBRAHIM I disagree. People must decide for themselves what to drink. You can't take their freedom away like that.
IDRISS You can. There are many things people are not free to do.

JEAN I never work on Sundays. ... Well, I suppose that's not quite true. I do sometimes, if I am forced to.

DRIVER A The accident was your fault.
DRIVER B No. It wasn't my fault. It was yours.

HUSBAND If we had locked the house, thieves would not have stolen our property.
WIFE Yes. It was foolish of us to forget to lock the house.

JULIE We came first and second in the race.
ANNELISE Yes. We were great, weren't we?
JULIE We certainly were.

MARCEL I always drive carefully.
ALIOU But what about your recent accident?
MARCEL I was just waving to a friend. I didn't see the lorry.

# 5 Speech: Pronunciation /e/, /eɪ/ as in let, late

Speaking in pairs

**a) Listen, dictate, discuss.**

| 1 | 2 |
|---|---|
| men | main |
| let | late |
| pen | pain |
| best | based |
| tell | tail |
| sell | sale |

**b) Complete the words in the sentences below with *e, a* or *ai*. Practise saying these sentences with your partner.**

1 The (p—tient) is not (y—t) (—ble) to (g—t) out of (b—d).
2 I (m—de) the (s—me) (mist—ke) (wh—n) I (w—nt) to the (m—n) (g—te).
3 The (br—kes) are (m—king) a (str—nge) noise.
4 It (m—y) (r—n) (ag—n) on (W—dnesday).

**c) Practise saying these words which have the sound /eɪ/ as in *late*:**

change, take, wake, safe, play, state, great, face, situation, explanation, education, imagination, regulations.

# 6 Vocabulary 2: Don't be confused!

**a support / bear, endure, put up with**

*Study* He supports his family. (= earns money for its needs) My sister supported me when I was accused of theft. (= she helped me)

BUT He endures / bears / puts up with pain bravely.

**Complete each gap with *bear* or *support*.**

My son plays his clarinet far too loud. I can't *(1 ——)* it any longer. He wants to go away to study music. I am very happy to *(2 ——)* his application.

**b gain, put on / earn**

*Study* A baby gains (= puts on) a lot of weight when he is very small.

BUT She earns her living as a singer (= earns money for her needs by singing)

**Complete each gap with *put on / gain* or *earn*.**

That brother of mine! He is so lazy. He just sits at home eating. All he does is *(1 ——)* weight. He ought to find a job and *(2 ——)* his living.

**c** **change / money**

*Study* I haven't enough money to buy something

BUT The shop assistant didn't give me the right change

| | |
|---|---|
| cost of article: | 4500 CFA |
| money given: | 5000 |
| correct change: | 500 |

**Complete each gap with *money* or *change*.**

Assistant: What are you waiting for?

Customer: For my *(1 ——)*, please.

Assistant: There isn't any! You gave me exactly the right amount of *(2 ——)*.

## 7 Communication 2: Expressing conditions

GRAMMAR 3 L

**Compare these situations and the sentences that go with them.**



If it rains, they'll go inside.
*(Rain is likely)*



If it rained, they'd go inside.
*(Rain is unlikely)*

**Choose one of these words or phrases for each gap in the table:**

'd, rained, past simple.

| UNLIKELY CONDITIONALS | |
|---|---|
| Forms: | If + *(1 ——)* tense, **would ('d)** + base form of verb. |
| Example: | If it *(2 ——)*, they *(3 ——)* go inside. |
| NOTE 1: | In unlikely conditionals, **I** can be followed by **was** or **were**.<br>'If I **were / was** a politician, I would ....' |
| NOTE 2: | Study the use of **unless** and **otherwise** in these examples:<br>We'll have an accident **unless** you slow down. (**if** you do **not** slow down).<br>Slow down! **Otherwise** we'll have an accident. (**If you do not**, we'll ...). |

Speaking in pairs

**a) You and a friend are visiting America. You are walking along a street in New York looking at the goods in the shop windows. Tell each other what you *would* buy or *could* buy if ...**

*Ex:* If I had ... dollars, I would buy ...
If I borrowed ..., I could get ...
Would you buy ... if you could?
If I saved ... dollars a week for 20 weeks, I could buy ...
If you bought that watch and the ring, they would cost you ... dollars.




**b) Take it in turns to say what you would do if you were these people:**

*Ex:* If I were the headteacher, I would give the school a feast.

1 a big cattle farmer during a drought.
2 a headteacher whose sports teams have won many prizes.
3 a policeman faced with a very big traffic jam.
4 a cloth seller in the market who saw someone steal something.
5 a parent whose child did very well at school.

**c) You lent Michael a sum of money and he says he cannot repay it. Tell your partner all the things you will do if he doesn't. Use *unless* and *otherwise*.**

*Ex:* Unless he pays me next week, I will tell his parents. He must repay it soon, otherwise I will inform the police.

Writing

**Write the appropriate form of each verb in brackets in your exercise book. Choose either the *past simple tense* or *would* or *could* followed by the base form of the verb. The first two are done for you as examples.**

YAYA Not training this afternoon, Dramane?

DRAMANE No. I run twice a week. That's enough.

YAYA You know, you *(1 be)* could be a great athlete if you *(2 want)* wanted. If you *(3 train)* more often, you *(4 represent)* the region.

DRAMANE Do you think I *(5 compete)* in the Olympics if I *(6 train)* every day?

YAYA Er ... possibly. You *(7 have)* a better chance if you *(8 lose)* some weight. You *(9 be)* able to run faster if you *(10 eat)* less.

DRAMANE That's a dreadful idea.

YAYA You *(11 be)* much fitter if you *(12 have)* only two meals a day instead of three.

DRAMANE And if I *(13 have)* just one meal, I *(14 be)* a world champion, I suppose! And what about you? You're going to a party tonight, aren't you?

YAYA Yes.

DRAMANE Well, if you *(15 study)* all night instead, you *(16 do)* well in your exams. And I'm sure you aren't going to work on Saturday and Sunday. But if you *(17 do)*, perhaps one day you *(18 become)* a senior civil servant.

YAYA If I *(19 listen)* to your advice, I *(20 be)* miserable. I will have a brilliant career without working all the time.




## 8 Listening

**Read the questions below. Then listen to the talk and write your answers to the questions.**

1 What seem to be 'the traditional roles'?
2 According to the speaker, how can the situation be changed? Do you agree?
3 Does the speaker think that women are as brutal as men? Do you agree?
4 Why are women likely to be more caring and sensitive? Do you agree?

## 9 Composition: Explaining an idea

**Write an essay on the disadvantages faced by women. First make a list of your own ideas for this essay. Then follow this structure:**

### *Guidelines*

| | |
|---|---|
| INTRODUCTION | * Mention a recent example of discrimination.<br>* List the main areas of discrimination that you will deal with (Ex: education, work in the home, outside work, position in society). |
| MAIN BODY | * Explain each area of discrimination in turn.<br>* For each area give details and examples.<br>* In each case suggest what should be done. |
| CONCLUSION | * Say how much progress has been made recently.<br>* Mention the benefits of faster change.<br>* What is likely to happen in future. |

# Consolidation Exercises

## A *Vocabulary*: Words that go with make and do

**Choose one of these words for each gap:**

do, doing, did, done, make, made

### THE BURNT CAKE

I'm going to *(1* ———*)* an effort
(If I *(2* ———*)* another cake)
To *(3* ———*)* a careful note
Of the time it starts to bake.

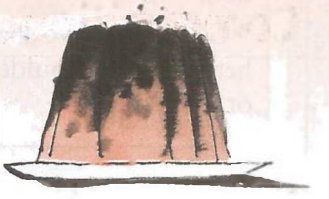
I knew last time I *(4* ———*)* one
That I'd *(5* ———*)* a slight mistake
When someone *(6* ———*)* the comment,
'I can smell a burning cake.'

I rushed into the kitchen
To see what harm I'd *(7* ———*)*:
I'd *(8* ———*)* a hard black rock,
No use to anyone.

There was nothing I could *(9* ———*)*
To hide the cruel fact
That I had *(10* ———*)* the burning,
I'd *(11* ———*)* the careless act.

It didn't *(12* ———*)* a difference
When I cut the outside off.
My rock was just as hard inside.
I'd *(13* ———*)* a concrete block.

If I *(14* ———*)* no more cooking,
*(15* ———*)* no more ironing either,
I'd avoid *(16* ———*)* further damage
To food and clothes by fire



## B *Communication 1*: Pronouns

**Choose a suitable pronoun or *each other* for each gap.**

1 'That's my friend Marc – the person who is pouring *(———)* a drink. I have known *(———)* for many years. We know *(———)* very well.'

2 TEACHER This isn't your work. You didn't write this story *(———)*.
STUDENT No. I didn't do it all by *(———)*. Bernard helped me.
TEACHER Why didn't you do it all *(———)*?
STUDENT Because you *(———)* said we should work in pairs.



3 'There's a hole in your shirt. You ought to mend *(———)* or buy *(———)* a new one. Look at *(———)* in the mirror and you'll agree with *(———)*.

4 After our race we sat in the shade to cool *(———)*. We were too tired to speak to *(———)*. We just watched the other athletes forcing *(———)* to keep on running.

## C *Communication 2*: *Expressing conditions*

**1 Read the first aid guidance. Then write the correct form of each verb in brackets in your exercise book. The instructor is testing the trainee on what he has read in the manual.**

CHOKING

This is when something is stuck at the back of the throat and blocks it.

Recognition:

* The person has difficulty in speaking and breathing.
* The person may point to his throat.
* The person may hold his neck.

Treatment for an adult:

* Calm him.
* Bend him forwards so that his head is lower than his chest.
* Encourage him to cough up the obstruction.
* Give up to five sharp blows to his back between the shoulder blades, with the flat of the hand.

DISCUSSION

INSTRUCTOR If a person were choking, tell me how you *(1 recognise)* this.

TRAINEE If the person *(2 have)* difficulty in speaking and breathing and if he *(3 point)* to his throat or *(4 hold)* his neck, I *(5 suspect)* choking.

INSTRUCTOR And what *(6 you, do)* if you *(7 find)* someone choking?

TRAINEE I *(8 calm)* the person down. Then I *(9 bend)* him forwards until his head was lower than his chest. I *(10 encourage)* him to cough up the obstruction.

INSTRUCTOR What *(11 you, do)* if that *(12 fail)*?

TRAINEE If the obstruction *(13 not, go)* away, I *(14 give)* him up to five sharp blows on the back between his shoulder blades. I *(15 use)* the flat of my hand.

**2 unless, otherwise**
**Study situation *1* and the two sentences based on it. Then write a sentence with *unless* and a sentence with *otherwise* for each of the other situations:**

We must get some petrol soon, otherwise we will run out.
Unless we get some petrol soon, we will run out of it.

SITUATIONS

1 We may run out of petrol.
We must get some more soon.

2 We may be late for the meeting.
We must run.

3 There may be serious floods.
The rain must stop.

# CUSTOMS AND TRADITIONS

## BRAINSTORMING

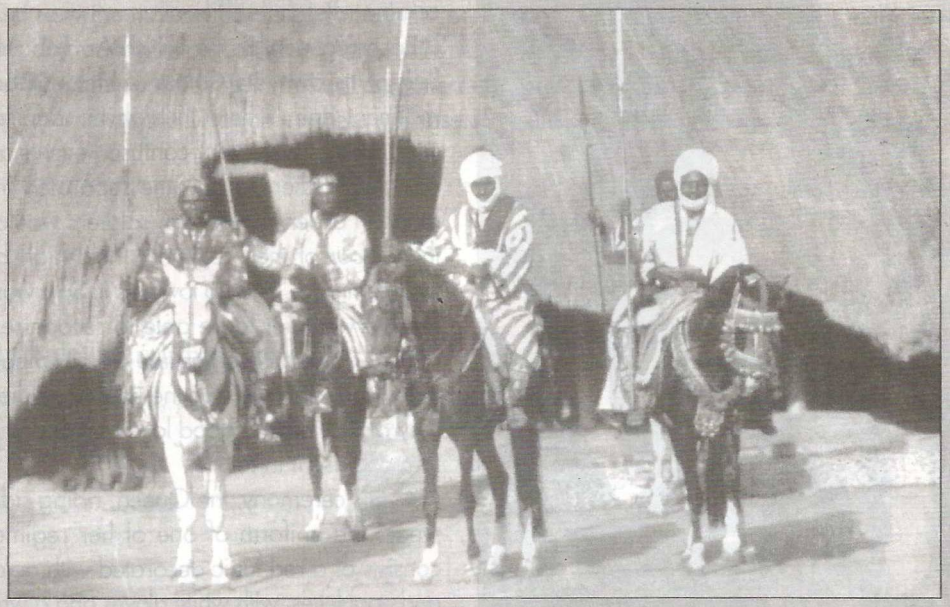
What traditional events take place in your area every year? What character do they have: military? religious? other? Who takes part? How are they dressed? What do they do and why?

## 1 Reading

**Texts A and B contain words you may not know. Do not be anxious. If you realise a word refers to a piece of clothing or a musical instrument, that is enough on your first reading. Perhaps you will understand the word better when you read the text a second time.**

**a** **As you read, make a list of the participants in each event.**

TEXT A



As we walked towards the centre of N'gaoundéré, many groups of children and young people were showing off their colourful new Id outfits and exchanging Id gifts to celebrate the prophet's birthday. The streets were dominated by horsemen on extravagantly decorated horses. Some of the horsemen, aged eight or ten, had difficulty because their horses were too lively.

Suddenly the excitement among the horsemen reached a peak. Then copper trumpets two or three metres long were blown by followers of the Lamido in knee-length tunics as he emerged

from his palace at the head of a procession – mounted on a warhorse and brandishing a spear. Beside him walked an unbelievably tall retainer, who was gorgeously robed and was twirling a colossal blue and white umbrella above his master's turbaned head. The horses' manes were tightly plaited and their bridles lavishly ornamented with coloured beads and woollen bobbles. Their warrior riders wore fine old brocade* gowns, immensely long cummerbunds (to be taken off later and waved during mock battles) and ancient tooled** leather knee-boots. Small boys riding small ponies carried small spears. Everyone chanted vigorously to the sound of war-drums, cymbals and trumpets.

Enthralled, we accompanied this drama from a past age through the town centre to a sandy parade-ground. There a huge crowd had assembled to watch daring feats of horsemanship and processions of solemnly dancing women singing songs to inspire the warriors. After several mock battles, the Lamido was fanned with ostrich feathers while he held a council of war. Then without warning he galloped off, spear poised, leading all his warriors in a charge that raised so much dust that we soon lost sight of them. But ten minutes later they were back to report 'victory' and then repeated this performance twice. Finally, at sunset, there was a public concert of military music in the Lamido's palace.

* a type of embroidered (decorated) cloth
** decorated by marking with a hot tool

TEXT B



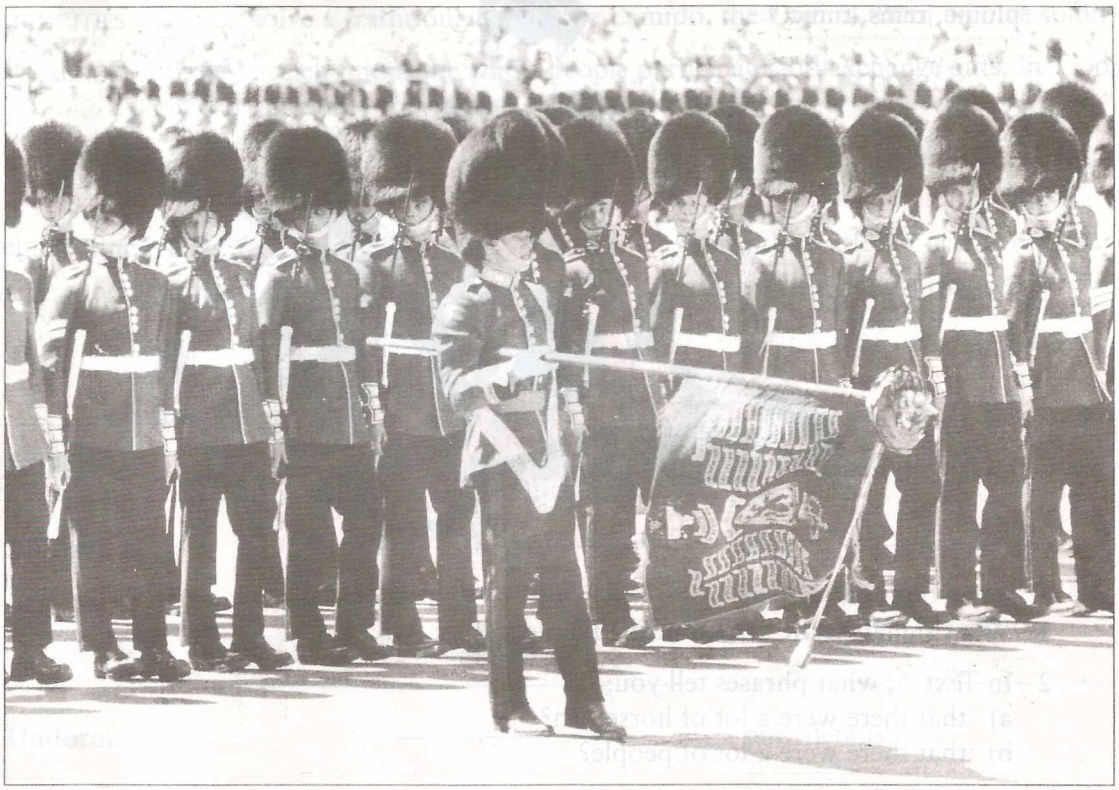
In England, *Trooping the Colour* is a military parade which is held every year on the Queen's birthday. Hundreds of soldiers take part wearing their finest traditional uniforms and carrying out elaborate drill* movements very accurately on the word of command of their officers.

Each regiment in the British Army has a special flag of its own, its *Colour*, which symbolises the regiment and is held in high honour. In the old days, battles were very confused events and it was easy for soldiers to become separated from each other. In order to regroup, soldiers would look for the *Colour* of their regiment, held high by one of their comrades, and go towards it. So it was essential for every soldier to be able to recognise his regimental *Colour*. *Trooping the Colour* means taking the *Colour* slowly along the lines of soldiers so that they can all have a good look at it and will be able to recognise it in future.

At this ceremony, the Queen, riding side-saddle, wears the uniform of one of her regiments. This consists of a red tunic decorated with gold braid** and epaulettes, with white gloves and a white plume in her hat. Her horse is also magnificently decorated with red and gold reins and bridle.

Several military bands take part, some of them riding horses. A particularly strong and disciplined

* the marching up and down of soldiers
** twisted silk threads



horse carries two enormous drums, one on each side.

'And now the massed bands perform their spectacular drill movement called the spin wheel in which over 300 scarlet-tuniced musicians and drummers in an enormous square pivot on the centre. Those in the middle mark time or even take a step or two backwards while those at the outside edge march very fast, all this time carrying and playing instruments of various sizes and weights. And so through the ranks of guardsmen the *Colour* moves.'

**b** **Choose one of these words for each gap:**

1 bobble, brandishing, bridle, cummerbund, plaited, twirling.



2 braid, epaulettes, glove, plume, reins, tunic.




**C** **Answer these questions:**

1 What signalled the arrival of the Lamido (Text A)?

2 In Text A, what phrases tell you:
   a) that there were a lot of horsemen?
   b) that there were a lot of people?

3 What general word is used in Text B to refer to such things as war-drums, cymbals and trumpets (Text A)?

4 What do the words 'this drama from a past age' refer to?

5 What word tells you that the narrator of Text A greatly enjoyed the occasion?

6 Which of the ceremonies includes members of the general public as well as officials?

7 What part do feathers play in each event?

8 British soldiers regrouped by looking for their *Colour*.
   a) How did our soldiers regroup in the old days?
   b) How do modern soldiers keep in touch?

9 Both texts emphasise an important role which traditional rulers do not usually have today. What role is this?

10 Why do people in most countries continue to carry out traditional ceremonies?

## 2 **Study skill**: Comparing texts

**It is often necessary to compare two texts or to write an essay that compares two things. When you do these tasks, it is helpful to take one aspect at a time and look at the similarities and differences. For example, we can start to compare texts A and B (p. 49-50-51) as follows:**

| | |
|---|---|
| ASPECT | Who is involved in the ceremonies? |
| SIMILARITIES | Both involve a traditional ruler (the Lamido, the Queen). Both involve soldiers. |
| DIFFERENCES | In the Id celebrations the whole people participate and exchange gifts. In Trooping the Colour only officials and soldiers take part. |

**Copy this table and write one of these sentences or phrases in each gap:**

includes singers, highly decorated, The traditional ruler is also the leader in battle, drums, music, mock battles, Both leaders ride horses, Past military activities are dramatised.

| COMPARISON OF TEXT A AND TEXT B | | |
|---|---|---|
| Aspect | Similarities | Differences |
| Military | 1 _____<br>2 _____<br>3 processions | Text A: _____<br>Text B: drill movements |
| Uniforms | _____ | only details |
| Horses | 1 _____<br>2 They are richly decorated | only details |
| _____ | 1 _____<br>2 other instruments as well | Text A: _____<br>Text B includes mounted bands |

**Add any other points of comparison.**

**It is not always necessary to analyse texts so systematically, but it is useful to be able to do so.**

## 3 Vocabulary 1: Synonyms

**A text often contains pairs of words with the same meaning. *Ex:* soldier, fighter. If you don't understand a word, see if you can find another with the same meaning somewhere else in the text.**

**a** **Find words and phrases in Texts A and B that mean the same as these ones:**

ancient, at the head of, chanting, extravagantly, follower, gorgeously, mounted on, ornamented, warrior.

**b** **Match each word with its meaning:**

| Words | Meanings |
|---|---|
| alive | to hold someone's attention completely |
| costume | an impressive action |
| deed | an action |
| enthral | opposite of dead |
| feat | opposite of dull and opposite of lacking in spirit |
| lively | set of traditional or special clothes |
| outfit | any set of clothes |
| robe(s) | clothes worn by an important person at a ceremony |

## 4 Communication 1: Placing a group of adjectives in the right order

Grammar 4

**When we use more than one adjective before a noun, we usually put them in a particular order. So we say colourful new Id outfits, not 'Id colourful new outfits'. The basic principle is that the most important adjective goes closest to the noun. This table shows some examples:**

| Adjectives | | | | | | | Noun |
|---|---|---|---|---|---|---|---|
| General | Size and shape | Age | Colour | Participle | Origin | Material or 'to do with' | |
| colourful | | new | | | | Id | outfits |
| | colossal | | blue | | | | umbrella |
| | | ancient | | tooled | | leather | boots |
| cheap | | | | | American | car | radio |

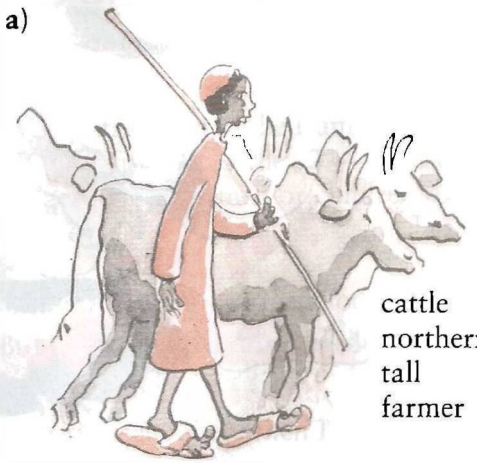
**Writing** **Copy the table above and place each adjective and noun in the phrases below under the appropriate heading:**

a tall bearded police officer
a broken foreign electricity generator
his eldest unmarried daughter
a high woven grass fence
delicious golden maize-flour cakes
a magnificent wide brown river
a new orange nylon carpet
an enormous cloth-wrapped bundle
an expensive blue silk shirt
an old green bus ticket

Speaking in pairs

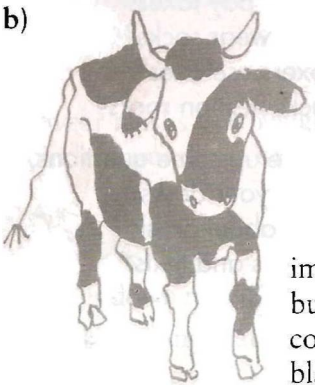
**Describe each picture, using the words supplied in the right order:**

a)



cattle
northern
tall
farmer

b)



imported
bull
colossal
black and white

c)



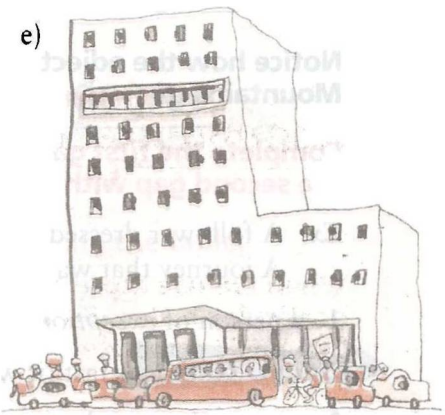
bag
white
strong
plastic

d)



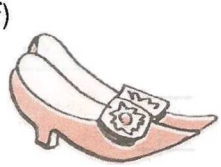
earrings
small
pearl
round

e)



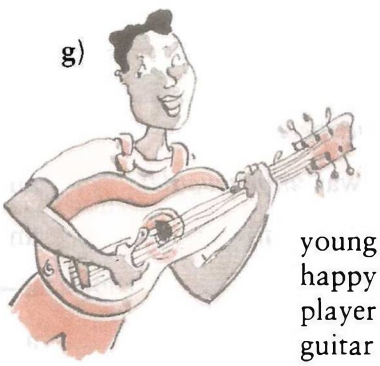
modern
huge
building
concrete

f)



smart
shoes
leather
red

g)



young
happy
player
guitar

## 5 Speech: Pronunciation of consonant clusters with / s /

**a** **Listen, dictate, discuss.**

| | | | | | |
|---|---|---|---|---|---|
| 1 | sort | sport | export | | |
| | sell | spell | expel | | |
| | seem | stream | extreme | | |
| 2 | lock | loss | locks | | |
| | lack | lass | lacks | | |
| | Mick | miss | mix | | |
| 3 | cot | cots | cost | costs | |
| | get | gets | guest | guests | |
| | net | nets | nest | nests | |
| 4 | mark | marks | mask | masks | |
| | tuck | tucks | tusk | tusks | |
| | deck | decks | desk | desks | |
| 5 | boss | bosses | box | boxes | |
| | miss | misses | mix | mixes | |

**b** **Read this poem aloud.**

Do bosses pay taxes?
Do foxes wear socks?
Do boxers use axes?
Or ducks nest on rocks?

Just make up some questions,
Sit still at your desks,
And ask about artists
And typists and texts.



## 6 Vocabulary 2: Phrases with adverbs

**Notice how the adjective becomes an adverb in this example:**
**Mountains of immense height = immensely high mountains.**

**Complete the first gap with an adverb formed from the adjective in *italics*. Complete the second gap with the right noun.**

| | | |
|---|---|---|
| *Ex:* | A follower dressed in *colourful* clothes | a colourfully dressed follower. |
| | A journey that was short (which was *surprising*) | a surprisingly short journey. |
| 1 | a person of *exceptional* strength | an —— strong —— |
| 2 | a race that was fast (it was *amazing*) | an —— fast —— |
| 3 | a delay that was long and *unexpected* | an —— long —— |
| 4 | an exercise that was easy (it was *unbelievable*) | an —— easy —— |
| 5 | a long speech (its length was *unusual*) | an —— long —— |
| 6 | a car polished to a *high* degree | a —— polished —— |
| 7 | a room painted at a *recent* date | a —— painted —— |
| 8 | a patient who was ill (it was *serious*) | a —— ill —— |

## 7 Vocabulary 3: Don't be confused!

**a** **alive / lively**

*Study* A person or animal that is alive is not dead.
BUT A lively person is active, enthusiastic and cheerful.
A lively meeting is full of interest.

**Complete each gap with *alive* or *lively*.**

She gave us a *(1 ——)* account of how she fell into the river which was full of crocodiles. She was lucky to get out *(2 ——)*.

**b** **custom / costume**

*Study* A custom is something normally done, a tradition.

BUT A costume is a set of special clothes worn in a particular place, at a certain time in history or for a special occasion.

**Complete each gap with *custom(s)* or *costume(s)*.**

Dancers take part in the Dama ceremony in Mali. They wear masks over rough woven *(1 ——)* made of fibre. It is the *(2 ——)* for men to form a circle around the dancers, but it is too dangerous for women or children to be present.

**c** **tunic / tonic**

*Study* A tunic is a garment for the top part of the body. It goes down to one's hips, thighs or knees.

BUT A tonic is a drink, medicine or even (metaphorically) anything that makes one feel better.

**Complete each gap with *tunic* or *tonic*.**

I always feel better when I put on my *(1 ——)* for the festival; it acts as a *(2 ——)* for me.

# 8 Communication 2: Expressing frequency, degree, manner and place

**a** **Choose an adverb of frequency from the list to fill each gap in the table.**

frequently, never, normally, seldom, sometimes, usually

| ADVERBS | MEANINGS |
|---|---|
| always | on every occasion |
| generally<br>——— | on most occasions |
| ——— | |
| often<br>——— | on many occasions |
| occasionally<br>——— | on some occasions |
| rarely<br>——— | on few (not many) occasions |
| ——— | on no occasion |

GRAMMAR 5 A, B, C

| POSITIONS OF ADVERBS OF FREQUENCY | | | | | |
|---|---|---|---|---|---|
| | Auxiliary | Adverb (frequency) | Main verb | | Adverb |
| I | | usually | visit | my uncle | on Saturdays. |
| Pierre | has | never | been | here | before. |
| My mother | | sometimes | has to work | | at weekends. |
| My brother | | | gets up | at six o'clock | every day. |

NOTES

1 Have to and has to count as main verbs.
2 In short answers, adverbs of frequency come before the auxiliary.

*Ex:* PAULETTE I often play tennis in the morning.
GILLES I never do.

Speaking in pairs **Tell your partner *how often* you do each action shown in these pictures. Use the words below each picture.**




1 go to school by taxi



2 sweep the floor



3 go swimming



4 play tennis



5 go to bed before 11 o'clock



6 read the newspaper



7 buy magazines



8 watch TV



9 travel by bus



10 have to do farm work

**b**

POSITIONS OF OTHER KINDS OF ADVERB

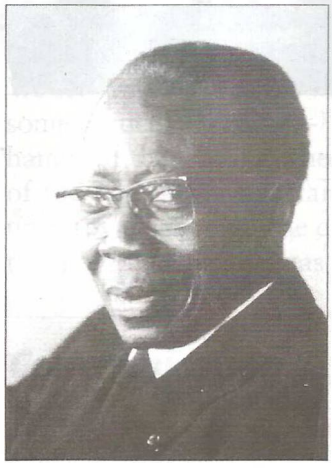
| Subject | Main verb | Object | Adverbs of Degree | Manner | Place | Time |
|---|---|---|---|---|---|---|
| She | sang | | really | beautifully | at the concert | last night. |
| The witness | spoke | | completely | truthfully | in court | yesterday. |
| He | kicked | the ball | extremely | hard | between the goal posts | just now. |

NOTE An adverb can be either one word or a phrase like in the morning or at my friend's house. Adverbs can be placed at or near the beginning of a clause for emphasis or when the focus of the speakers is on time or place, for example.

*Ex:* I usually get up when my alarm clock rings.
But this morning I slept right through it.

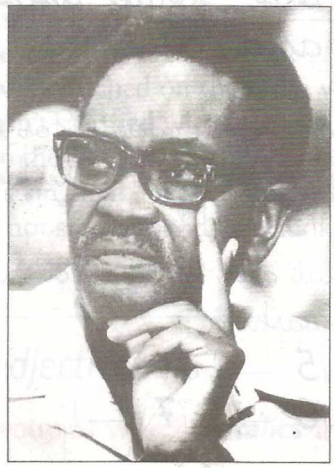
Writing **Use each illustration and the information that goes with it to write a sentence with at least two adverbs.**

1



Leopold Senghor
Born: Senegal
Date: 1906

2



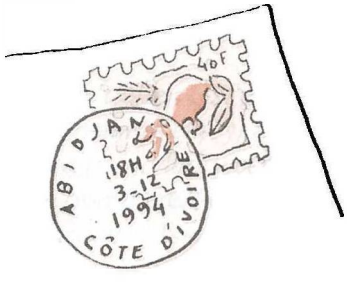
Agostinho Neto
Born: Angola
Date: 1922

3




Mr Kamagawa's passport

4




I posted the letter

5

Thursday: Moussa ran quickly (surprising!)
(Lycée Moderne)

Friday: Moussa ran even faster.
(Lycée Classique)

Saturday: Decision to consider Moussa seriously for team captain (staff meeting)

Notes made by the athletic coach

LIBRARY RULES

6 1 EVERYONE MUST / SPEAK / IN HERE / AT ALL TIMES / QUIETLY

2 BOOKS / TIDILY / LEAVE / WHEN YOU LEAVE / ON YOUR TABLE

3 WILL REPLACE / AT THE END OF THE DAY / BOOKS / THE LIBRARIANS / ON THE SHELVES

**Arrange the words for each rule in the right order.**

## 9 Listening and note-taking



**Listen to the talk twice**
**a) for the general sense,**
**b) to copy and complete the set of notes.**

### Pots. some uses and customs

Uses: Many and varied. For example:
Ex: To store things in, like food, (1 —), (2 —).
For (3 —) food.
To eat and (4 —) out of.
To wash in.
To (5 —) on.
To (6 —), (7 —).

Pots may say who you are.
Ex: Nomadic Fulani use (8 —) (light).
But (9 —) Fulani use (10 —).
(11 —). Many customs and (12 —) about using pots.
Ex: Some people have different pots for (13 —) and (14 —).
Dwyo women use (15 —).
Dwyo men use (16 —).
Some stop using (17 —) when (18 —).
Some change (19 —) of their pots after (20 —).

## 10 Composition: Description

**Write a description of one of the traditional events in your area.**

### *Guidelines*

* Mention lots of details. Describe the appearance of people and things as vividly as you can. Aim to enable your reader to feel that he or she was present.
* Explain any parts of the event that your reader may not understand, just as *Trooping the Colour* is explained on p. 50.

# Consolidation Exercises

## A *Vocabulary*: Phrases with adverbs

**Choose one of these expressions for each gap:**

cheerful, helpless, lively, miserably, noisily, overloaded, smartly, steeply, unpleasant, worried.

The journey was not enjoyable. In fact it was a particularly *(1 ——)* one. There were far too many passengers for our dangerously *(2 ——)* bus. I felt sorry for the *(3 ——)* dressed man I was crushed next to. The driver had a friendly smile and gave us an extremely *(4 ——)* greeting. We set off up a *(5 ——)* winding road and the driver switched on the radio which poured out some particularly *(6 ——)* dance music. But he wasn't satisfied with listening to it: he took his hands off the steering wheel and clapped in time to the *(7 ——)* throbbing beat. By now some of the passengers had fairly *(8 ——)* expressions on their faces. I glanced at my *(9 ——)* unhappy neighbour. The driver, however, was still not satisfied and kept looking in the mirror to enjoy the effect he was having on his utterly *(10 ——)* passengers!

## B *Communication 1*: Using a group of adjectives

**Write out this conversation, arranging each group of words in *italics* in the right order.**

CUSTOMER I'd like a *yellow / automatic / camera / small* in a *green / plastic / smart* case with a *leather / red / shiny* strap, and I want a *large / photograph / yellow* album, too.

SHOP ASSISTANT Yes, madam, you want a *large / automatic / red* camera in a *leather / shiny / yellow* case with a *plastic / green / cheap* strap, and you also want a *photograph / green / small* album. Is that right?

CUSTOMER No! No! No! Get me a piece of paper and a *new / paint / large* brush and a pot of black paint and I'll write it down for you in *capital / large / black* letters.

## C *Communication 2*: Adverbs

**Where there is a choice of expressions, choose the one with the right word order.**

I *(1 don't often go / go often don't / don't go often)* to a restaurant. But I *(2 do enjoy sometimes / do sometimes enjoy)* a meal out. I went *(3 last week with a friend to a restaurant / to a restaurant with a friend last week)* and she whispered to me, 'Look at the middle-aged couple eating at the table over there. *(4 They never say / Never they say / Say they never)* a word to each other. *(5 Always is marriage / Is always marriage / Is marriage always)* like that?' I couldn't answer *(6 at that moment my friend confidently / my friend confidently at that moment / at that moment confidently my friend)*. But I happened to look up as the couple were getting up to go and noticed that they were holding *(7 affectionately under the table hands / under the table hands affectionately / hands affectionately under the table)*. I asked the waiter about them. 'Yes,' he said, *(8 'they come frequently here / they here frequently come / they frequently come here)*. In fact, *(9 they every Thursday come / they come every Thursday)*. *(10 They speak never / They never speak / Never they speak)* to each other, but *(11 they always hold hands under the table / under the table always they hold hands / they hold under the table always hands')*. After hearing the waiter's story, I had an answer for my friend: *(12 'Never judge by appearances / Judge by appearances never / Judge never by appearances')*

UNIT 5

# EYES IN THE SKY

## BRAINSTORMING

What are satellites used for?

## 1 Picture interpretation

**a** Give each item one of these headings:

Navigation

Observing floods

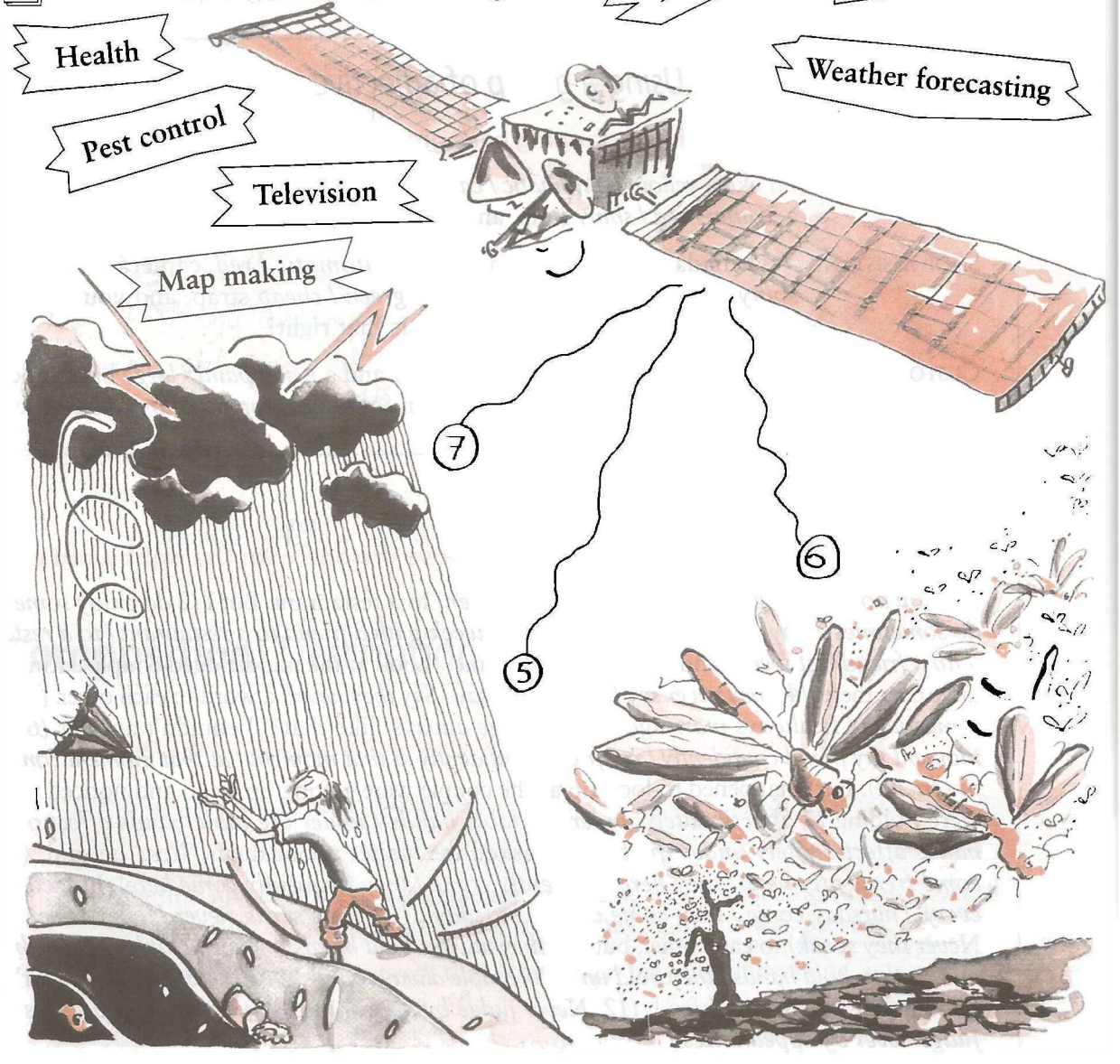
Health

Weather forecasting

Pest control

Television

Map making






**b** **Choose one of these words to complete the caption for each item:**

extent, distant, movements, pictures, position, send, follow.

1 A satellite can receive TV pictures from one place and transmit them to a (——) place.

2 A satellite can send (——) to help with map making.

3 A satellite can (——) a doctor in one continent information from a different one.

4 A satellite can tell a ship its exact (——).

5 A satellite can observe the (——) of floods.

6 A satellite can observe the (——) of a swarm of locusts.

7 Satellites can (——) the movement of storms.

## 2 Reading

**a** **Read this interview to discover the benefits of Healthnet.**



INTERVIEWER Our guest today is Dr Phiri, who works at a hospital in Kitwe, Zambia. Doctors in Africa can now send messages to each other and to professionals in other continents by means of a satellite which travels around the earth in an orbit. This satellite is at the centre of a communications network called ***Healthnet,*** which links ground stations in Africa, Europe and America. Dr Phiri, how does ***Healthnet*** help you in your work?

DR PHIRI ***Healthnet*** allows me to send a message to Kampala or London or New York even though I am a long way from a medical school. Not only can I send a message, but it will be delivered on the same day and I can expect a reply a day later. It's a completely reliable service and it only costs as much as a telephone call or a letter to the capital.

INTERVIEWER Why is it important for doctors to be able to send and receive messages?

DR PHIRI Well, one type of message that the satellite can send is an up-to-date article on medical research or new developments in medicine. We have a dire shortage of reading material dealing with medicine. Particularly in my part of Africa, medical textbooks are very old – if there are any textbooks. Journals do not come at all, except to the very few people who have foreign exchange and are thus able to subscribe to medical journals. With the satellite, we will now be able to receive at least some recent articles.

INTERVIEWER I see the value of the articles. Can you also explain why doctors in Africa need to communicate with each other and with doctors elsewhere?

DR PHIRI Yes. It is usual for doctors to discuss their patients with their colleagues. A young doctor often describes a patient's symptoms to a senior doctor and asks his advice. But if a doctor is working alone maybe a hundred kilometres from his nearest colleague, he can't discuss his patients with anyone. However, by using the communications network, he can. He can also speak to world experts in other countries. Now we can all advise each other and learn from each other just as doctors all over the world do.

INTERVIEWER Does the network need a lot of equipment?

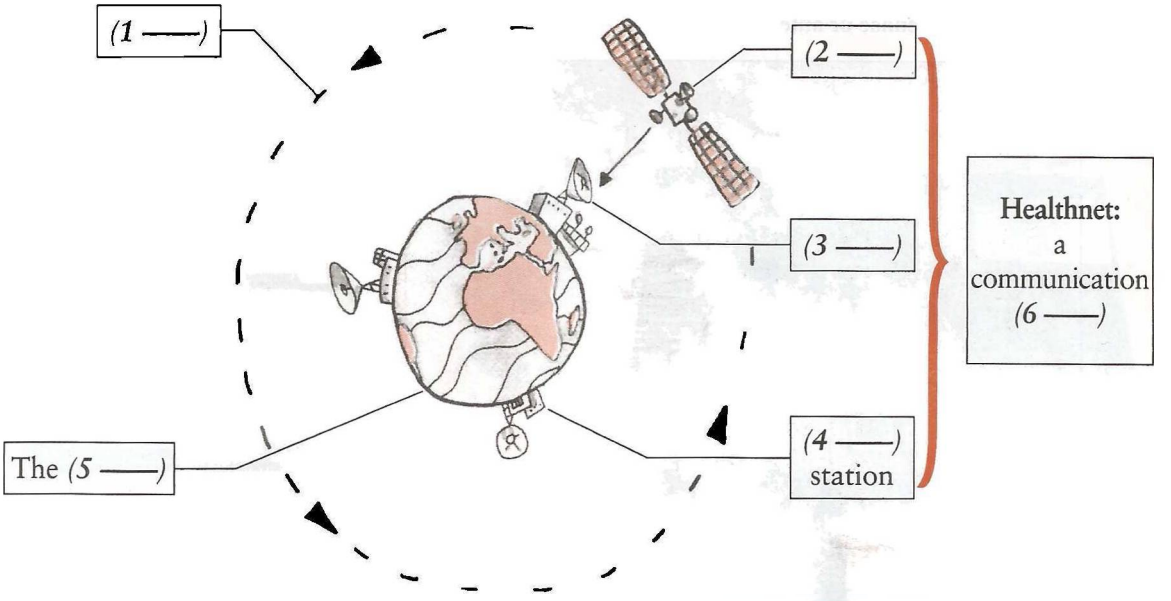
DR PHIRI No, only a little. All I need is a personal computer with a special radio modem and an antenna which looks just like a satellite receiving dish on a house.

INTERVIEWER Are more ground stations planned?

DR PHIRI Yes. There will be additional ones in Ethiopia and Congo.

**b** **Answer these questions.**

1 Complete this diagram with these words:
earth, satellite, network, orbit, ground, antenna




2 Who can doctors in Africa send messages to by using *Healthnet*?
**A** only to other doctors in Africa.
**B** only to ground stations in Europe and America.
**C** to doctors in Africa, Europe and America.
**D** to any satellite they wish.

3 Say whether each of these statements is true or false:
**A** ***Healthnet*** is cheaper than the postal service.
**B** Messages travel more quickly by ***Healthnet*** than by post.
C *Healthnet* is unreliable.
D Messages are delivered the day they are sent if there is a rocket launch on that day.
E A rocket is not needed to send a message by ***Healthnet***.

4 List the difficulties faced by doctors in Dr Phiri's area.

5 Why do doctors need to speak to each other?

6 In what countries is it usual for doctors to discuss professional matters?

7 What use could satellite links be to a) teachers, b) the police, c) lorry owners?

## 3 Summary

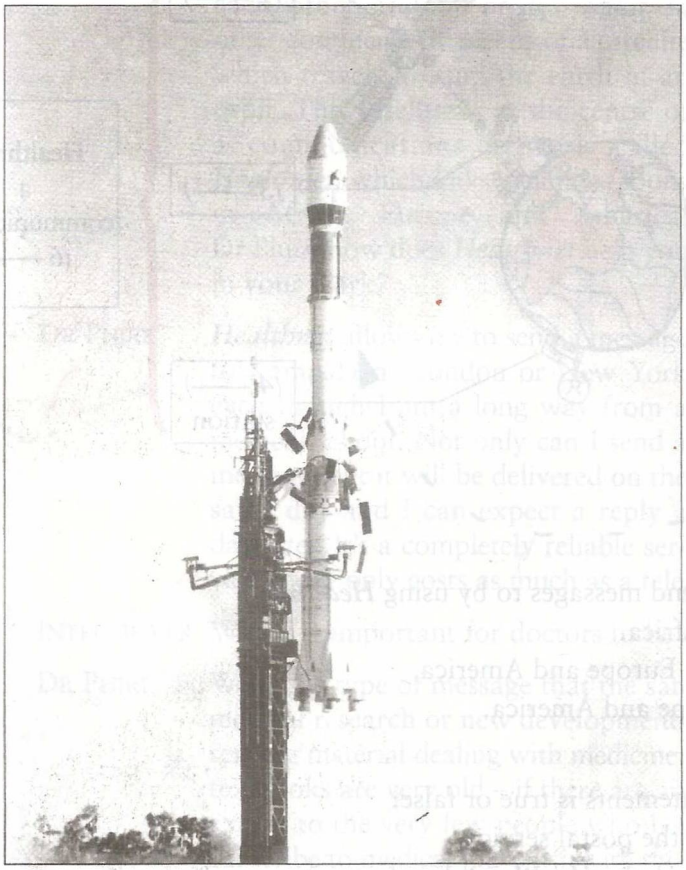
**As the person who interviewed Dr Phiri, you next want to write an article about Healthnet. To prepare for this, write a summary of your interview, covering a) the uses of Healthnet and b) its advantages.**

# 4 Vocabulary: Satellites and telecommunications

**a** **Place one of these words in each gap:**

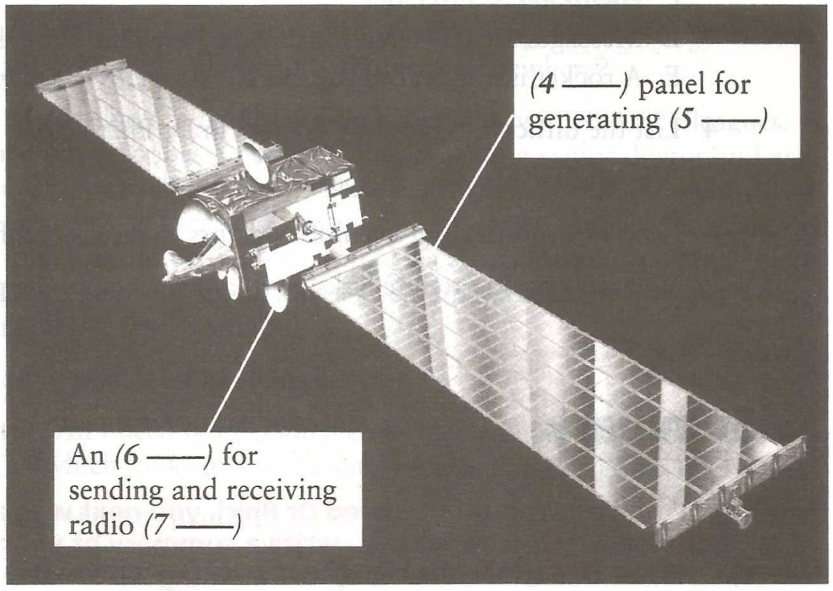
electricity, antenna*, satellite, solar, rocket, launched, signals.

* plural: antennae or antennas



1 A *(1 ——)* being *(2 ——)*

2 A photograph of a *(3 ——)*



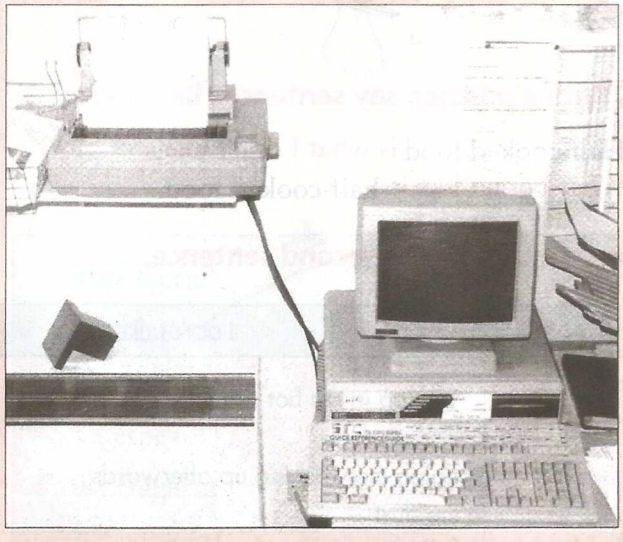
**b** **Place one of these words in each gap:**
answering, fax, mobile, pager, telex.














1 A (——) phone is one you can carry around with you.

2 An (——) machine will give a recorded message to a caller when you cannot answer the telephone. It will also record a message from the caller.

3 A (——) makes a 'bleep' sound when someone is trying to contact you.

4 A (——) machine will send a copy of any text (typed or handwritten) or drawing you place in it.

5 A (——) machine enables you to type and send a message and to receive messages from other telexes.

# 5 Communication 1: Ways of emphasising

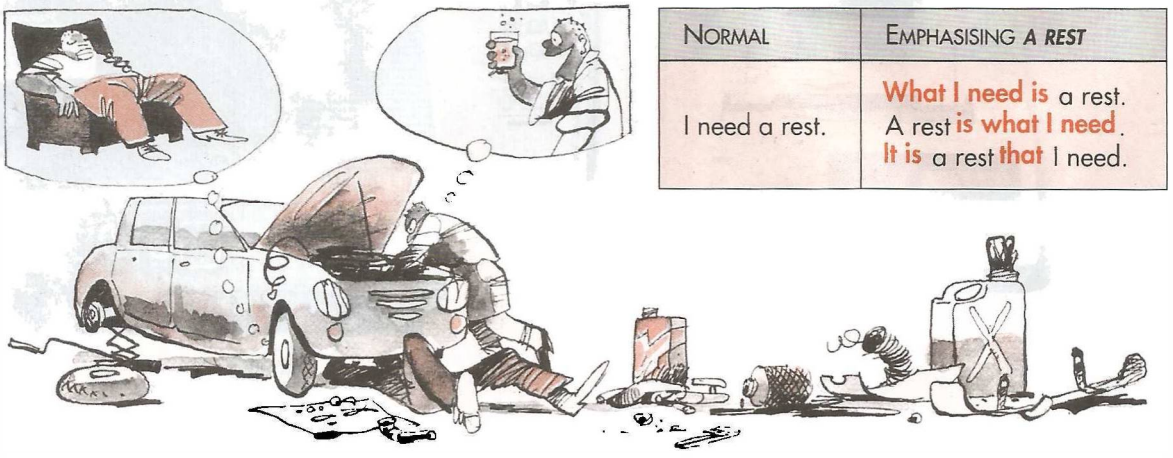
FUNCTION 11

**a** **Study this conversation which shows three ways of speaking with emphasis. Two people are mending an old car.**

GUY That was exhausting work! What I need is a rest.

JOSEPH A good drink is what I need. Are you going to get one for me?

GUY Me! It was I who got you a drink last time, and it's you who should get me a drink now.



| NORMAL | EMPHASISING *A REST* |
|---|---|
| I need a rest. | What I need is a rest.<br>A rest is what I need.<br>It is a rest that I need. |

Speaking in pairs

**Below is a list of pairs of things. With a partner, say sentences like these:**

I don't mind eating cold food. | Half-cooked food is what I don't like.
What I don't like is half-cooked food.

**Toss a coin to decide which pattern to use for the second sentence.**

| I DON'T MIND ... | I DON'T LIKE ... |
|---|---|
| waiting for buses in the rain | waiting in the hot sun |
| washing my clothes | ironing them |
| preparing food | doing the washing up afterwards |
| the roughness of the road | the dust |
| meat | fish |

**Add your own ideas.**

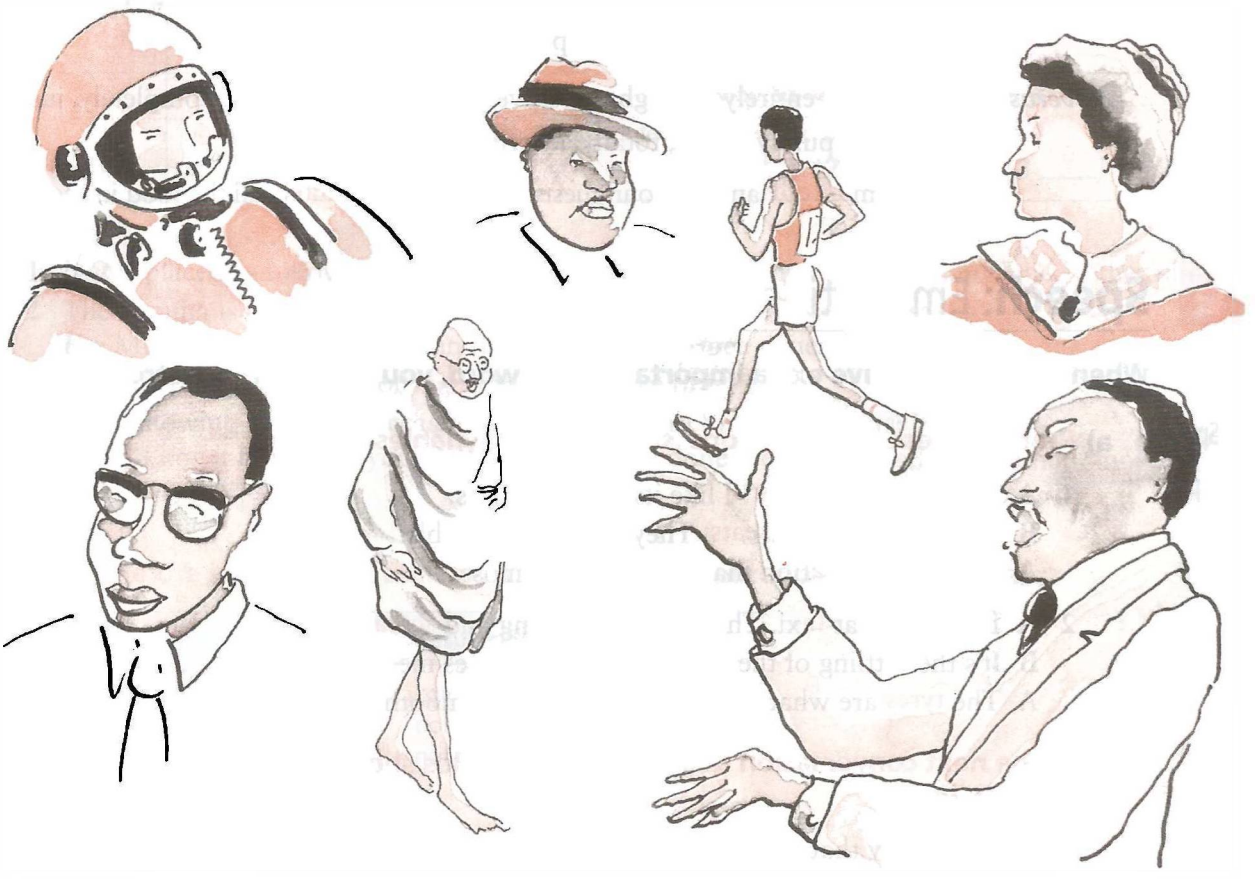
Speaking in pairs

## Mastermind competition

**One team plays against another. Which team knows most? Use the information in the table on the opposite page to make *true* or *false* statements.**

*Ex:* TEAM A MEMBER Hitler invented the factory assembly line.
TEAM B MEMBER False! It was Henry Ford who invented the factory assembly line.

**Team B is correct and scores a point. If team B had given a wrong answer, team A would have scored a point.**



| | | |
|---|---|---|
| Marie Curie | created | *Macbeth* |
| Julius Caesar | discovered | the first African to win the marathon |
| Victor Hugo | was | Germany in World War II |
| Shakespeare | ended | India to independence |
| Yuri Gagarin | invented | African independence movements |
| Abebe Bikila | led | radium |
| Walt Disney | inspired | negritude |
| Martin Luther King | invented | the factory assembly line |
| Hitler | wrote | *Les Misérables* |
| Henry Ford | was | Mickey Mouse |
| Mahatma Gandhi | wrote | the first man in space |
| Marcus Garvey | led | bus segregation in the USA |
| Léopold Senghor | invented | the Julian calendar |

**b** **Study these adjectives and adverbs which can also be used to emphasise one's feelings:**

*Adjectives* absolute, entire, perfect, pure, total, utter, complete, outright, positive, real, true.

*Ex:* I was so uncomfortable, I spent the entire night awake.

*Adverbs* absolutely, entirely, outright, positively, quite, simply, truly, completely, just, perfectly, purely, really, totally, utterly, definitely.

*Ex:* I am utterly amazed: our guests have eaten absolutely all the food in the house.

## 6 Speech: Emphatic stress

**When you want to give extra importance to a word, you stress it more strongly.**

Speaking in pairs

**a) Practise these conversations, stressing the syllables in colour.**

1 A What a splendid car! I like its smart colours.
B What I like are its seats. They're so comfortable.
A It's the acceleration that impresses me most.

2 A Listen to that taxi. The engine is roaring and screaming.
B It's the rattling of the bodywork that worries me.
A The tyres are what shock me. They are as smooth as a bald head.

**b) In the next conversation decide which syllables should be stressed. Then practise it.**

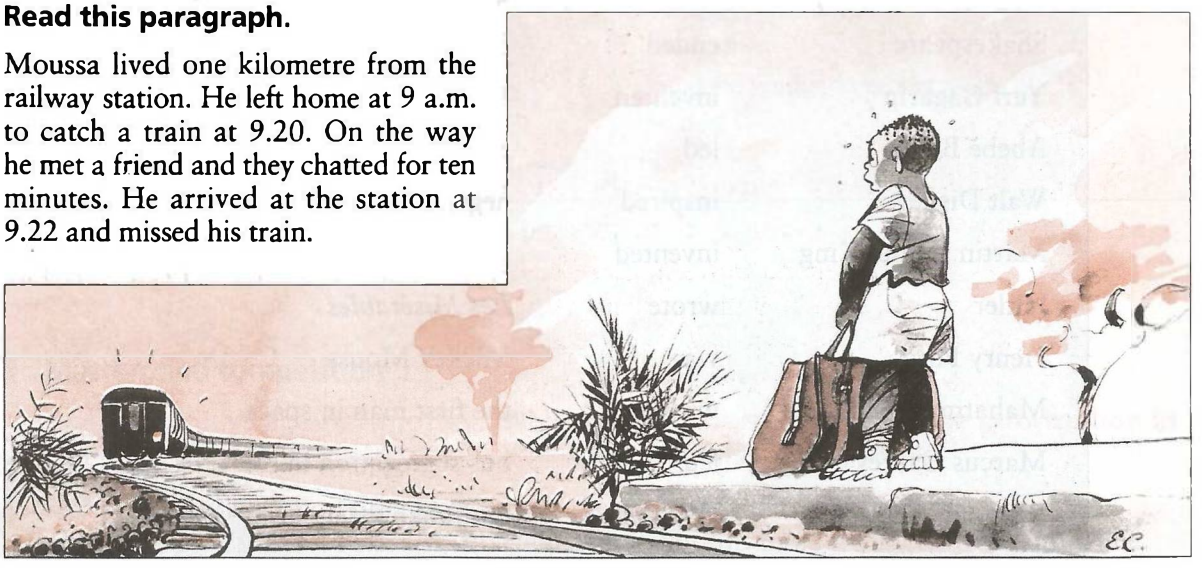
3 A I did enjoy that film. Wasn't it exciting?
B It was the acting that was so good.
A What I liked was the photography. It was superb.

## 7 Communication 2: If things had been different

GRAMMAR 3.1.

**Read this paragraph.**

Moussa lived one kilometre from the railway station. He left home at 9 a.m. to catch a train at 9.20. On the way he met a friend and they chatted for ten minutes. He arrived at the station at 9.22 and missed his train.



**Complete the table below with *have, participle, past.***

| CONDITIONALS ABOUT THINGS THAT DID *NOT* HAPPEN. | | |
|---|---|---|
| | **First event (that did *not* happen)** | **Result (that did *not* happen)** |
| **Pattern** | If the train had left a bit later,<br>If Moussa had only chatted for two minutes,<br>If + *(1 ____)* perfect | Moussa would have caught it.<br>he would have been in time.<br>would + *(2 ____)* + past *(3 ____)* |

NOTES

1 *Not* is placed as follows: If Moussa had ***not*** met a friend, he would ***not*** have missed the train.
2 The comma is omitted when the if-clause comes after the result clause.
*Ex:* Moussa would have been in time if he had not met a friend.
3 In some sentences, could or might take the place of would.
4 The following pattern is occasionally used in more formal contexts:
Had I known how tired you were, I would have done the work myself. (= If I had known).

Speaking in pairs

**a) Use the ideas in this table to make up more sentences about Moussa.**

| If clause | Result clause |
|---|---|
| run | catch the train |
| not talk | not miss the train |
| look at his watch | not chat with his friend |
| leave home earlier | |
| be wise | |

**b) Take another situation where something went wrong and answer your friend's questions, saying how things would have been different if ...**

*Ex:* A I ran out of petrol and had to walk a long distance to buy some.
B What would you have done if the petrol station had been closed?
A I would have gone home by taxi.

**Take it in turns to discuss other possible situations such as losing a match or a race, failing to get a job, losing an object.**

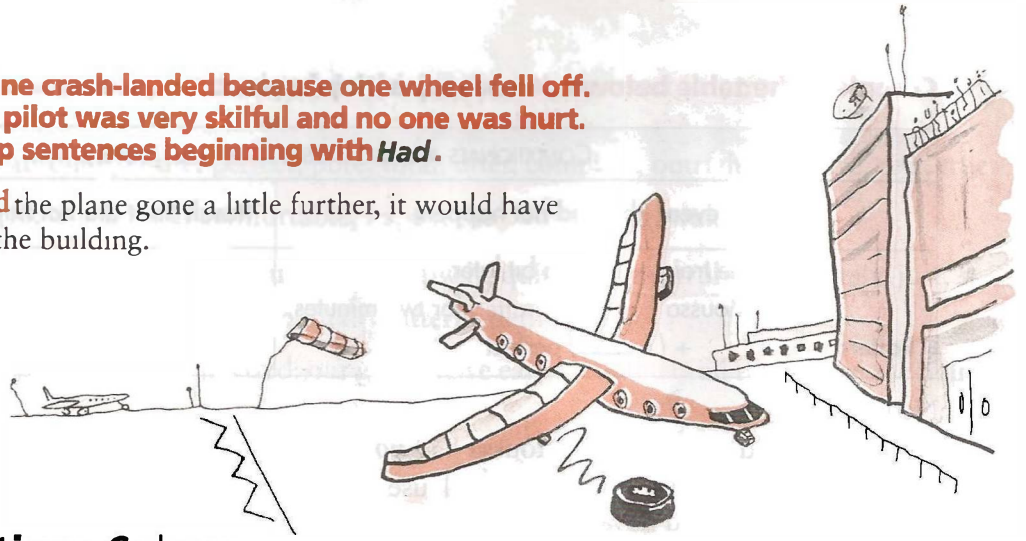
Writing

**a) Put each verb in brackets into the appropriate verb form.**

WIFE What a pity we didn't win the lottery!
HUSBAND Yes I *(1 buy)* a new car immediately and a new house if we *(2 win)* all that money.
WIFE I don't want to move house. I'm happy here. I *(3 go)* on a journey around the world, travelling in luxury if I *(4 be)* the winner.
HUSBAND It *(5 be)* a terrible waste of money if you *(6 do)* that. If I *(7 receive)* all that money, I *(8 invest)* it, after spending some on a house.
WIFE How boring!
HUSBAND Maybe it's just as well we didn't win. We *(9 argue)* for weeks about what to do with it.
WIFE Yes. And we *(10 worry)* about keeping it safe too. In fact, we *(11 not, be)* happy if we *(12 win)*!

**b) This plane crash-landed because one wheel fell off. But the pilot was very skilful and no one was hurt. Make up sentences beginning with *Had*.**

*Ex:* Had the plane gone a little further, it would have hit the building.



# 8 Punctuation: Colons

**A colon is used to introduce:**

- **an explanation** — **We had a rest: we had been working very hard. I have one book: an English dictionary.**
- **a contrast** — **I didn't walk: I ran as fast as I could.**
- **a list of details after a *general* word** — **The house has five rooms: a sitting room, a kitchen, a bathroom and two bedrooms.**

NOTE When writing a list, place commas between the items in it except between the last two which are linked by *and* as in the example above.

Writing

**a) Write out this conversation, adding colons and commas where appropriate.**

MOTHER Look at all the rubbish in your room bits of wire electrical parts plugs old TV sets circuit boards dials and screwdrivers. What a mess! How can I clean your room?

SON You don't understand. I'm designing something very important a new type of computer. All I ask is this be patient and don't come into my room.

MOTHER It's absurd! I'm expected to do all the housework to buy the food to cook it to wash the clothes and keep the house clean and tidy, and at the same time I'm not allowed in your room!



**b) Make up three sentences with colons:**

1 List the tourist sights of your country or region.

2 Say what kinds of public transport are available in your area.

3 Say what crops are grown in your area.

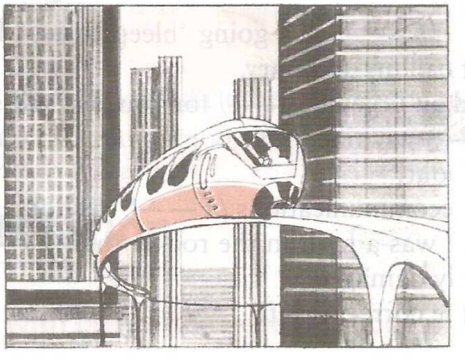
# 9 Composition: 'Compare and contrast' essay

Preparation

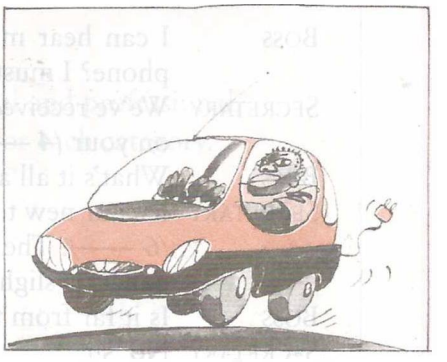
**You are going to write an essay comparing present-day methods of transport with possible future methods. Study the pictures and their captions. Use your imagination. Plan your essay carefully. Start with an introduction. End with a conclusion.**



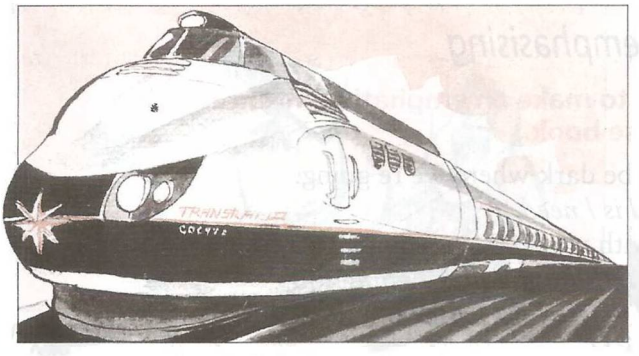
1 Individual rockets attached to a person's back. Very flexible; how much fuel?



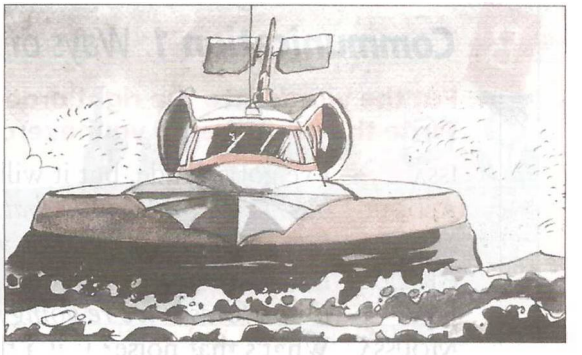
2 Monorail train: overcomes congestion; could be expensive.



3 Small electric car: no pollution; needs little space.



4 High-speed train (400 km an hour).



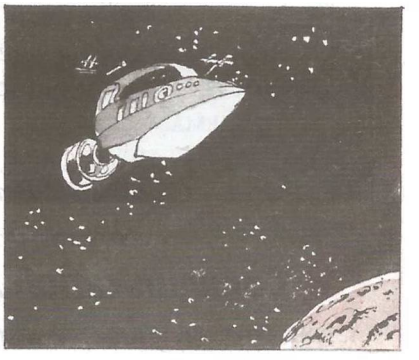
5 Hovercraft; floats on air; can go over any flat surface; very flexible; not cheap.



6 Head-up displays will make it easy for drivers to find their way.




7 Computers will detect accidents ahead and automatically apply a car's brakes.



8 Travel to other planets and the stars: exciting; expensive; dangerous, only for few people.

Writing

**Write your essay considering these aspects and any others you wish: speed, cost, finding one's way, comfort, safety, flexibility, city congestion, pollution.**

# Consolidation Exercises

## A *Vocabulary: Satellites and telecommunications*

**Choose one of these words for each gap:**

antennae, answering, fax, launched, mobile, orbit, pager, rockets, satellite, signal, solar.

BOSS I can hear my *(1 ——)*. It's going 'bleep, bleep, bleep'. Where's my *(2 ——)* phone? I must call my secretary.

SECRETARY We've received an urgent *(3 ——)* for you, sir, and there's an important message on your *(4 ——)* machine.

BOSS What's it all about?

SECRETARY It's our new telecommunications *(5 ——)*. It's not circling the earth in the correct *(6 ——)*. There was a fault in the rocket that *(7 ——)* it and one of its *(8 ——)* panels is slightly damaged.

BOSS Is it far from the correct orbit?

SECRETARY No, sir.

BOSS Then there should be no problem. We will send it a *(9 ——)* to use its own *(10 ——)* to place it in the correct orbit. It will receive our signal as long as the *(11 ——)* are not damaged.

## B *Communication 1: Ways of emphasising*

**Put the words into the right order to make an emphatic sentence.**
**Write the sentences in your exercise book.**

ISSA I've got a spade, but it will be dark where we're going.

ABDOUL Yes. *(1 we / a torch / what / is / need.)*

MOUSSA I've got one. May I come with you? Are you going to a friend's house?

ABDOUL No. *(2 an unfriendly place / it's / that / we're going to.)*

ISSA *(3 the forest / we're going / where / is)*. Come on, then.

MOUSSA What's that noise? Is it a thief?

ISSA *(4 you can hear / your own heart pounding / what / is.)* Go back if you want to.

MOUSSA No. I'm all right. *(5 a little encouragement / what / I need / is.)*

ISSA This is the place! We saw the men digging here.

ABDOUL No. *(6 where / the place / they buried the gold / is here.)*

MOUSSA It's not our job to look for stolen goods. *(7 it's / who should do that / the police.)*

POLICEMAN (appearing in the dark) Quite right, young man. Now hand over the spade. You can forget about any digging. *(8 you're going to do / what / is / come with us to the police station.)*

## C *Communication 2: If things had been different*

**Write out each sentence, putting verbs in brackets into the right form:**

ALIMA How terrible! Michael has fallen into the river. If he *(1 not climb)* the tree, he *(2 not fall)* in.

BETTY Yes. If he *(3 not crawl)* along that branch, it *(4 not break)*.

ALIMA I hope he'll be all right. Oh dear! If I *(5 not ask)* him to pick the mangoes, he *(6 not have)* this accident.

BETTY He's very lucky. If there *(7 be)* hard ground under the tree, he *(8 hurt)* himself very badly.

ALIMA Yes. If he *(9 not fall)* into water, he *(10 break)* a leg at least.

# GETTING A JOB

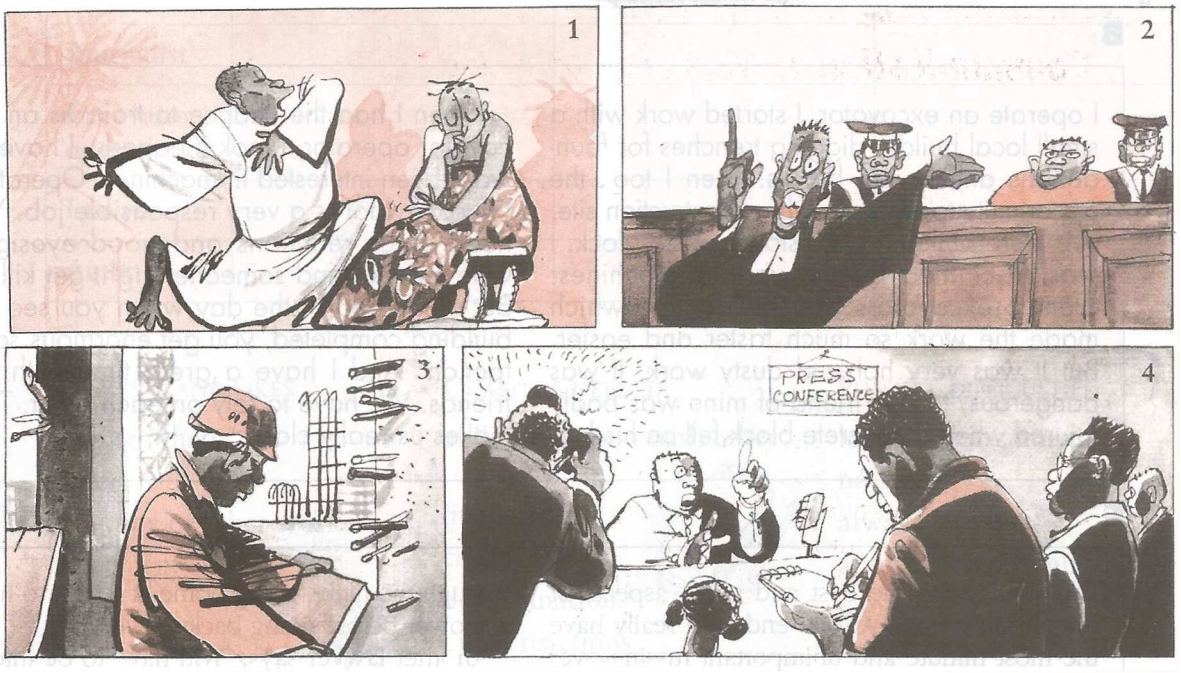
## BRAINSTORMING

a) How many jobs can you think of? List them under manual and professional.
b) What other categories can you put jobs into? Give a job for each category.

## 1 Picture interpretation

**a** **Match each picture with one of these occupations:**

lawyer | journalist | construction worker | actor




**b** **Answer these questions:**

- What do you know about the work of lawyers, journalists, actors and construction workers?
- What qualities are needed for each occupation?
- How do people gain the necessary training and skills?
- Would you like to do any of these jobs?
- What would give you job satisfaction*?

* a feeling that you are doing an enjoyable and worthwhile job

## 2 Reading

**a** **Read to discover what each person liked about their work, what qualities they needed and what difficulties they faced. Then write down one example of each from each text.**

**A**

'There's been a bus crash on the main road. Take a taxi. Talk to some of the survivors. Find some heart-breaking cases.' Those were my first instructions. My headline was accepted by the news editor and next day the front page cried out 'OH NO, NO, NOT MY BABY!'

But not every headline or report is accepted. You have to get used to your stories being rejected, cut in half or completely rewritten. Don't become a journalist if this would upset you.

Not all the work was as exciting as that first bus crash. I had to report on weddings, school matches, traditional ceremonies and present each as a unique and memorable event. But even if an event was boring, there was a deadline to meet and the pressure was sometimes intense.

Do journalists have feelings? You may think they don't when they question the relatives of people who have just died. But it is often journalists who have the courage to speak out against injustice or the humanity to inform the world about famine and so make people do something to help.

**B**

I operate an excavator. I started work with a small local builder digging trenches for foundations and laying blocks. Then I took the opportunity to work on a big construction site. We were building a 20-storey office block. I was fascinated by the various machines: cranes, excavators and bulldozers, which made the work so much faster and easier. But it was very hot and dusty work. It was dangerous, too. A friend of mine was badly injured when a concrete block fell on his leg.

When I had the chance to train as an excavator operator, I took it eagerly. I have always been interested in machines. Operating the excavator is a very responsible job. You need quick reactions and good eyesight. One mistake and someone might get killed. But at the end of the day when you see the building completed, you get enormous satisfaction. And I have a great time with my friends. We have to rely on each other. That makes us really close.

**C**

Law deals with the best and worst aspects of human behaviour. At one end, you really have the most minute and unimportant fussing over detail, while at the other end, you are upholding the most fundamental human freedoms.

One lawyer I know specialises in immigration law. Much of his work involves helping people who want to stay in the country and may have entered it illegally. He puts their cases to the government. He likes to feel he is helping people who have suffered great hardships. Other lawyers help companies with contracts. 'The hours are long. I have sometimes worked all day, then through the night, going home at 6 a.m. to have a shower before going back to work.'

Another lawyer says, 'You have to be intelligent and practical. Law is a peculiar mixture of academic work and practical problem solving. It is necessary to understand complex legal documents and think logically and at the same time be imaginative and think creatively. You need to study evidence very thoroughly and see where it may not be valid or complete. You really can't miss anything.' All lawyers agree that you need to get on with people.

**D**

Starting an acting career takes plenty of talent, determination, luck and courage. If you do not go to drama school, you need even more. When Connor Byrne was sixteen, his father gave him some time-honoured advice: stay on at school, do a degree and then do what you want. But it was already too late. Connor only wanted to be in the theatre.

It is very difficult for a young actor to obtain regular work and an income. So to widen the possibilities and in the hope of finding work in productions that included music and dancing, Connor trained as a dancer, receiving a grant of some money to do this. But he still had financial problems and had to work as a waiter, too, putting in up to 18 hours work a day. 'As an actor, you have to be ready for anything. You have to ignore the fear of unemployment that grips you after the last performance. Acting is not a job, it's a way of life. You sacrifice any chance of stability and security.'

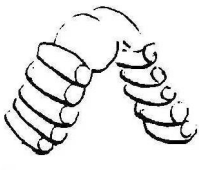
'Never believe any actor who tells you he doesn't want to be known.'

**b** **Working in small groups, complete this grid using words and phrases from the lists below. You can use some expressions more than once and add your own ideas. Compare your results with those of another group.**

| OCCUPATION | INTERESTS AND LIKES | QUALITIES NEEDED | POSSIBLE DIFFICULTIES |
|---|---|---|---|
| Journalist | | | |
| Excavator operator | | | |
| Lawyer | | | |
| Actor | | | |

INTERESTS AND LIKES

helping others
travel
company of other workers
excitement
fame
politics
machines
solving problems





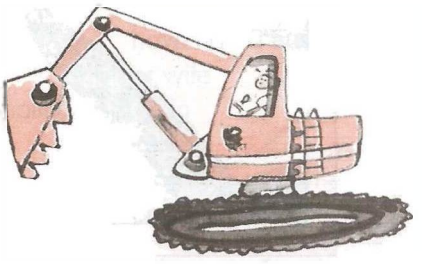
QUALITIES NEEDED

ability to get on with other people
intelligence
courage
determination
quick reactions
willingness to travel
talent
sense of responsibility
willingness to work hard
attention to detail
imagination
good eyesight
academic ability



POSSIBLE DIFFICULTIES

long working hours
no security
always moving
absence from family
danger
not always liked by the authorities
dirty, uncomfortable work



**C** **Answer these questions:**

1 One of the lawyers and the actor had to work hard at certain times. For what different reasons did each accept this?

2 Which workers faced dangers? What kind of danger was it in each case?

3 Which of the following aspects of work was most important to the writers of these texts?
A Salary B Enjoyment of work C Enough time off work D Living with one's family.

4 Which of these jobs would you
a) most like to do? b) least like to do? Give your reasons.

5 Here are brief character sketches of four people. Which career would you suggest for each of them?

a) • likes working with his hands
• mends bicycles and cars
• is fit and strong
• not academic

b) • a good singer
• enjoys entertaining people
• confident and hard-working
• likes other people to notice her

c) • enjoys writing
• has visited many countries
• not afraid of anyone
• interested in government

d) • very successful in exams
• wants a secure career
• thinks clearly and accurately
• good at solving intellectual problems

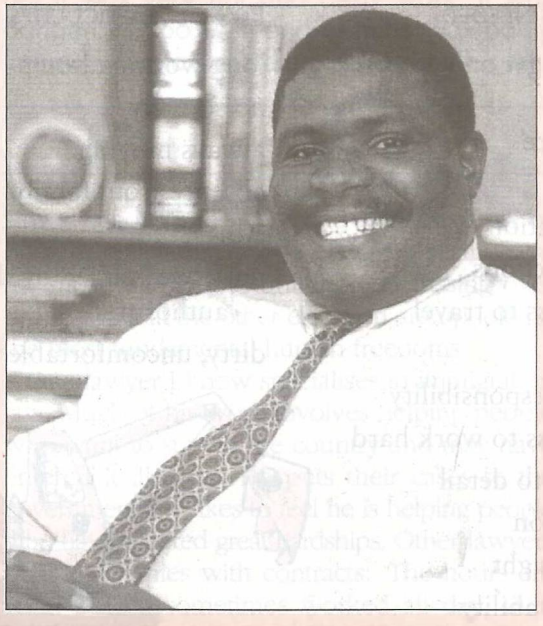
## 3 **Study skill**: Making notes and exchanging information

**Work in small groups.**

- **Half the groups read Text A; the other groups Text B.**
- **Make brief notes on the important points.**
- **Pairs of groups exchange information.**

TEXT A

### Mr Mthembu's present work and education



Khehla Mthembu is making a name for himself in business in South Africa. He is the chief executive of African General Insurance Company (Afgen) and heads a staff of 44 highly qualified personnel, 60% of them white.

'It has been a hard road,' he says. 'It's especially hard for black people to succeed in business in South Africa.'

Mr Mthembu was born in Johannesburg in South Africa and went to school in Soweto where he became interested in activities to win political rights for black people.

He went on to university where he took part in political activities. He was one of many students who opposed the government's policy of apartheid (separate development) in the 1970s. The university expelled him after one year because of his activities.

TEXT B

## Mr Mthembu's career

Next, in 1976, Mr Mthembu found a job as a door-to-door insurance salesman. This type of work suited him because it gave him enough spare time to engage in political activity. But it wasn't easy. 'The companies that I worked for were not ready for a black man going up the ladder. The other advantage I had was that being in a sales job I was on my own. I didn't experience the usual kind of racism from bosses.'

In 1985, he started his own business, which provided insurance for the growing trades union movement. But his company was a small one and not able to do business with the bigger unions.

A few years later, Mr Mthembu was invited to work together with another company that was controlled by black businessmen. So the two companies merged and Mr Mthembu became the head of a very big company that was able to insure taxis and the National Football League.

**Text B readers ask about Mr Mthembu's present work and education:**

1 *Present work*

- What sort of business it is
- His position
- Numbers of staff
- Qualifications and race of staff

2 *Education*

- Where he went to school
- Special interests at school
- What he did after school
- How long he stayed at university
- How his university career ended

**Text A readers ask about Mr Mthembu's career:**

- What job he got after university
- What he did in his spare time
- What he liked about this job
- What he did next
- What happened to his company
- Was it big or small?

# 4 Vocabulary 1: Application forms

**Match each expression with its meaning or synonym:**

| EXPRESSIONS | |
|---|---|
| personal particulars | maiden name |
| to delete | experience |
| marital status | to complete |
| spouse | to omit |
| No. (an abbreviation) | position |
| eligible | first language |
| in block capitals | |

| MEANINGS OR SYNONYMS | |
|---|---|
| WRITTEN LIKE THIS | |
| to leave out | job or post |
| previous work | husband or wife |
| mother tongue | whether you have or have had a husband or wife |
| to cross out | |
| details of names, age, sex, nationality, family | to fill in |
| | number |
| allowed to do or have something | a woman's surname before her marriage |

# 5 Communication 1: What you have to / ought to do

**Have to, must**

**If you want to be a good lawyer,**

FUNCTION 1

**you** { **have to be intelligent and practical,**
**need to be logical and imaginative,**
**must be thorough.** (Text C on p. 76)

**Use must or have to to say what it is *necessary* to be or do. These are ways of expressing *strong* obligation. Use doesn't have to / don't have to or needn't to say what it is *not* necessary to do.**

Competition in pairs **Some of the qualities below apply to a nurse and some to a hairdresser. Sort them into two groups. Discuss them as you do so, saying things like 'I think a nurse *has to* act quickly and coolly in emergencies. A hairdresser *doesn't have to* do that.' The pair with the most correct decisions wins. Answers on p. 86.**

ESSENTIAL QUALITIES

1 be fit and strong
2 be healthy, cheerful and friendly
3 look neat and attractive
4 not have skin problems or bad breath
5 be able to work for long hours, even when tired
6 be emotionally strong
7 have a good brain, a kind heart and a sharp eye
8 be able to accept the pain and suffering of others
9 have a strong sense of fashion
10 be able to use sophisticated machines
11 have a good eye for shape
12 be sincere in wanting to help people
13 act quickly and coolly in emergencies
14 be a good listener and able to give advice tactfully
15 accept discipline
16 be able to work under pressure
17 be able to work as a member of a team
18 be able to work quickly and neatly
19 be creative and imaginative

**Ought to, should**

**Contrast these two sentences.**

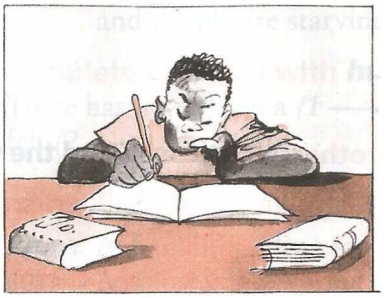
**1 I must have a textbook, otherwise I will do badly at school.**
**2 I ought to have a textbook, but I spent the money on some shoes.**

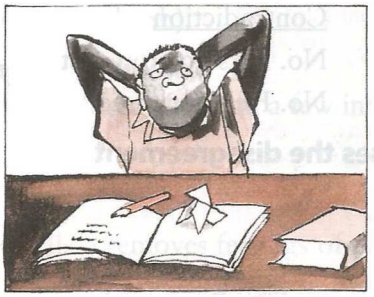
**Complete this table with *must, otherwise* or *weak:***

| WORD / PHRASE | OBLIGATION | CAN BE FOLLOWED BY |
|---|---|---|
| have to (1 ——) | strong | (3 ——) and bad result if action not done. |
| ought to | (2 ——) | but and reason or excuse for not acting. |

Speaking in pairs

**One student points to a *B* picture or a *C* picture. The other then makes up a sentence with *have to* or *ought to* for the *A* picture and continues with *but* ... or *otherwise* ... as appropriate.**





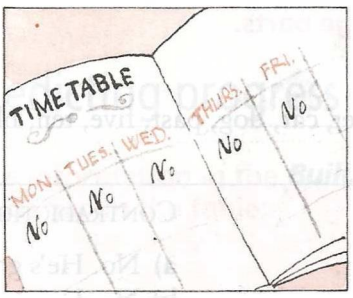


1 A I (——) finish this essay now.

B (——) I'm too tired.

C (——) I will get no marks.








2 A I (——) train every day.

B (——) I don't have time.

C (——) I won't win the race.







3 A I (——) mend this roof.

B (——) it will leak.

C (——) I can't because I hurt my arm.







4 A We (——) leave those mangoes until they are ripe.

B (——) we will get stomach aches.

C (——) we had better pick them now or thieves will steal them.

## 6 Speech: Intonation when contradicting

**Listen to the statement and each contradiction of it.**

| Statement | Contradiction |
|---|---|
| Paul's got three sisters. | No. He's got four sisters. |
| Paul's got three sisters. | No. He's got three brothers. |

**The word which expresses the disagreement (four, brothers) is *stressed* and the voice *falls* on it.**

Speaking in pairs

**Work like this:**

- **The first speaker says the statement; the second contradicts it in *one* way.**
- **The first speaker repeats the statement; the second contradicts it in a *different* way.**
- **The speakers change parts.**

USEFUL WORDS:

cars, houses, short, sister, cat, dog, past, five, ten, black, white.

| STATEMENTS | CONTRADICTIONS |
|---|---|
| 1 Ali's got a black cat. | a) No. He's got a (——) cat.<br>b) No. He's got a (——) dog. |
| 2 Mrs Boli's got two houses. | a) No. She's got (——).<br>b) No. She's got (——). |
| 3 It's five to six. | a) No. It's (——).<br>b) No. It's (——).<br>c) No. It's (——). |
| 4 Your brother's tall? | a) No. My (——).<br>b) No. He's (——). |

**Make up your own statements and contradictions for further practice.**

## 7 Vocabulary 2: Don't be confused

### a crash / clash

STUDY The car crashed into the side of the house.

BUT We can't have our training session today: it clashes with an important match. (= the two events are in conflict.)

The two politicians clashed over the price of petrol. (= disagreed strongly.)

**Complete each gap with *crash* or *clash*.**

Many vehicles *(1* ——*)* here where the road is narrow. Our local representatives can't decide whether to widen the road or not: they always *(2* ——*)* on this issue.

**b** **famine / hunger**

STUDY Hunger (noun) is a feeling you have when you haven't eaten recently. It is not necessarily serious for a person to feel hungry (adjective).

BUT Famine is when a whole community has been seriously short of food for a long time and people are starving (near to death).

**Complete each gap with *hungry* or *famine*.**

There has never been a *(1 ——)* in this area although a few individuals may occasionally have felt *(2 ——)*.

**c** **painkilling / painstaking**

STUDY A painkilling drug (a painkiller) removes feelings of pain.

BUT A painstaking worker works very carefully and thoroughly.

**Complete each gap with *painkiller* or *painstaking*.**

The doctor was very *(1 ——)* in his search for the best *(2 ——)* for me.

# 8 Communication 2: Predicting progress

GRAMMAR 3 C

**Read this conversation which uses information in the *Building programme*, then choose one of these words for each gap in the table:**

by, continuous, have, will.

WORKMAN I think we should have a few days' holiday in the middle of May.

OWNER Why?

WORKMAN We will have completed the roof by then and we will have been building the house for $4\frac{1}{2}$ months.

| Building Programme | Start | Finish |
|---|---|---|
| Marking the position of the house on the ground | 1 Jan | 3 Jan |
| Laying the foundations | 4 Jan | 10 Jan |
| Forming the ground floor | 11 Jan | 20 Jan |
| Building the walls up to window height | 21 Jan | 4 Feb |
| Putting in frames for doors and windows | 5 Feb | 12 Feb |
| Building the walls up to roof height | 13 Feb | 12 Mar |
| Building the roof | 13 Mar | 15 May |
| Putting glass in the windows | 16 May | 1 June |
| Fixing water pipes and waste pipes | 2 June | 15 June |
| Installing electric wiring | 16 June | 30 June |
| Painting and other work | 1 July | 31 July |

| LOOKING BACK FROM A TIME IN THE FUTURE | | |
|---|---|---|
| **Tense and Use** | | **Time adverbs** |
| ***Future perfect*** (action completed) | We ***will*** *(1 ——)* ***completed*** the roof... | ***by*** the middle of May |
| ***Future perfect*** *(2 ——)* (action still in progress) | We *(3 ——)* ***have been working*** on the house... | ***for*** $4\frac{1}{2}$ months *(4 ——)* then. |

Speaking in pairs **Use the *Building programme* to discuss the stages in the work.**

*Ex:* DAVE When will we start building the walls?
GUY On 21st January. We'll have finished making the ground floor by then.
DAVE When will we finish the roof?
GUY On 15th May. We'll have been building the roof for two months by that date.

Writing **Complete these sentences about the building programme, placing each verb in brackets in the *future perfect* or *future perfect continuous*.**

1 By 1st June we *(finish)* (——) putting glass in the windows.
2 We *(build)* (——) the walls up to window height by 4th February.
3 By April 13th we *(work)* (——) on the roof for one month.
4 By June 15th we *(fit)* (——) the water and waste pipes.
5 We *(paint)* (——) the house for two weeks by July 15th.

## 9 Listening: Interviews

**Listen to the talk about job interviews and complete the table. It will provide you with a useful list of points to check before an interview.**





| NOTES ON INTERVIEWS | | |
|---|---|---|
| *Preparing for an (——)* | | *The (——) of the interview* |
| Advice | Example / Method | Advice |
| 1 *(——)* for the interview. | Ask a friend to *(——)* you. | Be *(——)* and *(——)*. |
| 2 Find *(——)* about type of *(——)* and *(——)*. | Ask *(——)*, *(——)* and *(——)*. | Allow enough *(——)* to get to the *(——)*. Don't be *(——)* ! |
| 3 Think of likely *(——)* and prepare *(——)*. | Why *(——)* ? Why *(——)* ? | During the interview be *(——)*, *(——)* and *(——)*. |
| 4 Prepare to answer questions about your *(——)*. | When and *(——)* you take part in a *(——)* you are interested in. | Answer *(——)* *(——)*. Say *(——)* but not *(——)*. |
| 5 Prepare to answer questions about previous *(——)*. | Truthful answers that will make a good *(——)*. | Mention anything *(——)*. |
| 6 Find out how *(——)*. | Times of *(——)* and *(——)*, how much the *(——)* is. | If you are given the opportunity, *(——)*. |

# 10 Composition: A letter of application

Preparation **Study this model letter and place one of these phrases in each space in the analysis:** reason for applying, job you wish to apply for, names and addresses of referees, qualifications and experience.

Mr A. Duval
Manager
Lagotel
PO Box 459
---

30, -----
Street
---
25 June

Dear Mr Duval,

I would like to apply for the post of receptionist advertised in the National Times of 24th June.

I have recently qualified as a secretary and can type at 50 words per minute and take shorthand at 100 words per minute.I also have a year's experience in using computers and word processors. At present I am working as a doctor's receptionist.

My reason for applying is because I wish to gain experience in the hotel business and eventually have managerial responsibility. Everyone I know who has been a guest at Lagotel speaks very highly of it.

The following have agreed to act as my referees:

1 Dr -----
50 ----- Street, -----
2 Ms -----, Principal,
Modern Secretarial Training College,
25, -----

I can be contacted during working hours on 09 35 26 14.

Yours sincerely
Jeanne Dembélé
(Ms JEANNE DEMBÉLÉ)

## Analysis

_____

_____

_____

_____

## *Guidelines*

* Use a formal layout and style.
* Have a separate paragraph for each topic.
* Be brief.
* Make a good impression on the employer.
* Read the advertisement very carefully. Provide any information it asks for.
* Think of what qualities the job requires. Mention anything which shows that you have these qualities. But only say what is true.
* Write a rough draft of your letter. Check it for content and again for language, especially spelling.
* Write a neat copy of your letter and check it.
* Keep a copy of the letter for your own reference.

Writing **Apply for one of the jobs in this advertisement.**

## *JOB VACANCIES*

1 Secretary
2 Accounts clerk
3 Installation and maintenance fitter
4 Electrician

A well-established and fast-growing air-conditioning company requires hard-working and forward-looking staff for employment at the earliest possible date.

*Qualifications:* At least two years' training in either
secretarial skills (1),
book-keeping and accounting (2),
metal work and technical drawing (3)
or electrical engineering (4).
Applicants should have at least two years' work experience.

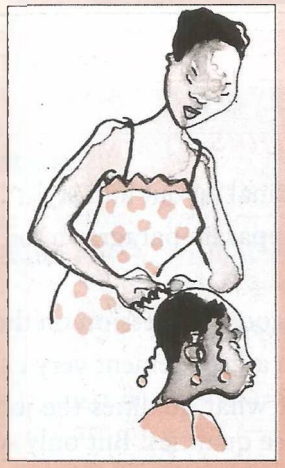
*Salary:* Above average salaries will be offered and successful applicants will be expected to travel whenever asked and work long hours.

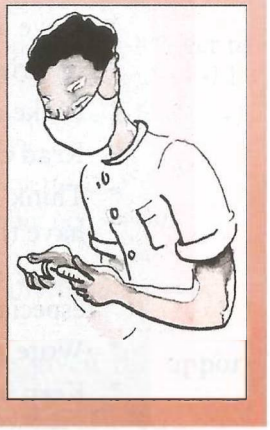
*Method of application:* If you are ambitious and wish to advance rapidly in your career, apply in writing, giving the names and addresses of two referees to:

Ms Anne Marie Konan,
Director of Human Resources, Aircool Universal,
P.O. Box 471, ————.

ANSWERS FOR COMPETITION *(Exercise 5, page 80)*

**1** A nurse has to be fit and strong.
A hairdresser doesn't have to be / needn't be fit and strong.
2 Both have to be healthy, cheerful and friendly.
3 A hairdresser has to look neat and attractive. A nurse has to look neat, but doesn't have to / needn't look attractive.
4 Both a hairdresser and a nurse must not have skin problems. A hairdresser must not have bad breath.
5 A nurse has to work long hours, even when tired.
6 A nurse has to be emotionally strong.





| | | | |
|---|---|---|---|
| 7 Nurse | 8 Nurse | 9 Hairdresser | 10 Nurse |
| 11 Hairdresser | 12 Nurse | 13 Nurse | |
| 14 Hairdresser | 15 Nurse | 16 Nurse | |
| 17 Nurse | 18 Both | 19 Hairdresser | |

# Consolidation Exercises

## A *Vocabulary*: Application forms

**Copy this form, writing one of these words in each space:**

apply, capitals, complete, delete, education, experience, maiden, marital, mother, particulars, position, spouse.

Please *(1 ——)* this form in block *(2 ——)*.

*(3 ——)* applied for:

SECTION A PERSONAL *(4 ——)*

Surname ———— First names ————

*(5 ——)* name Male/Female: *(6 ——) whichever does not apply.*

Age ——

*(7 ——)* status: Single, Married, Divorced: *Delete whichever do not (8 ——).*

Name of *(9 ——) (if married).*

*(10 ——)* tongue ————

SECTION B *(11 ——)*

List schools in the order you attended them.

————

SECTION C *(12 ——)*

Give names of employers, with starting and finishing dates.

## B *Communication 1*: *What you* have to / ought to *do*

**Complete each sentence with *have to, has to, don't have to, doesn't have to, ought to* or *oughtn't to.***

1 A Brigitte is a crazy driver.

B Yes. She *(——)* take more care.

2 My sister lives only 200m from her school, so she *(——)* carry her books far.

3 A John never listens to me.

B Nor to me. I *(——)* repeat everything I say to him.

4 This pocket calculator is solar-powered, so I *(——)* buy batteries for it.

5 **A** I haven't seen my grandfather for months.

**B** Then you *(——)* pay him a visit.

6 Tinned sardines are ready to eat: you *(——)* cook them.

7 **A** Why are you worried about Abdoul?

**B** Because he *(——)* walk home alone in the dark every evening.

8 **A** Would you like some more chocolate?

**B** I really *(——)*, but I can't resist them! Yes please!

9 **A** Come to the cinema with us tonight.

**B** Yes! I know I *(——)* write this essay, but I'll leave it till tomorrow.

10 **A** Come and meet my parents on Saturday.

**B** I can't. I *(——)* help my father in his shop.

## C **Communication 2**: *Predicting progress*

**Copy and complete this itinerary, placing each verb in brackets in the *future perfect tense* or *future perfect continuous tense*.**

Georges Makokola's family are awaiting his return in two hours' time at the end of his two week holiday. The present time is 9.30 p.m. on 15th February. His family talk to each other about his journey .

G. Makokola's Itinerary

| | |
|---|---|
| 1 Feb: Leave home 10.30 p.m. | 14 Feb: Arrive Rome |
| 3 Feb: Arrive New York | 15 Feb: Depart Rome 4.30 p.m. |
| 7 Feb: Arrive Tokyo | 15 Feb: Arrive home 11.30 p.m. |
| 12 Feb: Arrive Singapore | |

1 By now his plane *(cross)* *(——)* the Mediterranean Sea.

2 By now he *(fly)* *(——)* for five hours.

3 He *(have)* *(——)* a meal on board by now.

4 In an hour's time he *(travel)* *(——)* for exactly two weeks.

5 By the time he gets home, he *(be)* *(——)* away for two weeks and one hour.

6 I expect that by now he *(spend)* *(——)* all his money and *(put)* *(——)* on quite a bit of weight.

7 I'm sure he *(met)* *(——)* some interesting people.

# ONE BITE TOO MANY

**BRAINSTORMING**

Have you ever had malaria? What are the symptoms? What can you do to avoid getting it?

## 1 Picture interpretation



**Study the picture and answer these questions:**

1 This creature is harmful to humans. Can you name it?

2 Is it male or female?

3 What serious harm does it do?

4 What is this one standing on?

5 What exactly is it doing at this moment?

UNIT 7

## 2 Reading

**a** **Read this text to discover why the number of cases of malaria is increasing.**

Malaria kills about three times as many Africans each year as does AIDS, and is one of the top two killers of African children. According to the World Health Organisation (WHO)*, between 1.4m and 2.8m Africans south of the Sahara now die of malaria each year. Statistics are patchy, but this is a big rise from the WHO's previous estimate of 1m. Yet, unlike AIDS, malaria is largely treatable. So why are more Africans dying from it?

The disease was wiped out, largely by the lavish use of the insecticide known as DDT, in many sub-tropical areas – Greece, Italy and America's southern states, for instance – in the 1950s. It was thought – mistakenly – to have been brought under control in the poorer countries by the drug chloroquine. The scale of its return is hard to measure as it is probable that not all deaths caused by malaria in Africa are reported.

There are several reasons why malaria is on the increase again. Some of these are linked with the behaviour of the parasite that is spread by the mosquito and causes the disease.

This parasite keeps on developing resistance to the drugs designed to combat it. It began to build up resistance to chloroquine, used as a preventive, in the 1970s; now, in countries such as Kenya and Malawi, it has developed stubborn resistance. Chloroquine is thought by the WHO to work in only about two-thirds of cases, even when much higher doses are taken as a treatment.

One reason why the parasite becomes resistant is because it is very adaptable. There are many different forms of it and if one form has a natural resistance to a particular drug, it will survive and then increase in number. Sometimes changes in the parasite occur with the result that a particular drug is no longer effective against it. Another reason why the parasite becomes resistant is because some malaria sufferers do not treat the disease properly. They may not have enough money to pay for the full course of treatment; they may not know the correct amount of the drug to take and for how long; they may buy drugs that have been diluted. In such cases, the parasite may become more resistant and harder to treat in the future.

In the past, whenever the parasite became resistant to one drug, a new one was often becoming available to fight it. But now there is less interest in Europe and America in producing new anti-malarial drugs. This is partly because few people in these areas get malaria. It is typically a disease of poorer countries: 80% of those who die of it are African. So there is a danger that new drugs may not be available in time to halt the present increase in the illness.

Malaria does not attract the notice of western countries in the way that AIDS does. Malaria does not come as a sudden epidemic: it is a slow but sure killer. Because it is not dramatic and does not appear on TV screens, western countries do not give so much money to the fight against it.

Another reason why malaria is killing more Africans is the movement of people to the cities. Townsfolk grow up lacking the immunity to malaria that usually builds up in those who survive the disease in childhood. In rural tropical Africa, malaria kills one in twenty children

* WHO is the English version of OMS (Organisation Mondiale pour la Santé).

under five – but few adults. When city-bred adults visit their families in remote villages, many are as vulnerable as westerners. Aid workers in Kenya report a growing number of adults dying of malaria in city hospitals.

Hopes that the disease could be eradicated by such measures as spraying houses with DDT or draining stagnant water faded with the growing power of organisations concerned with protecting the environment. The organisations argued that the use of DDT and the practice of draining large areas of stagnant water harm the environment.

Health workers now focus more on protecting people, less on destroying mosquitoes. One hope is that an effective vaccine will be found. But malaria specialists say that Africa may have to wait until the next century for one.

In the meantime many African health workers are going back to some old-fashioned methods. Some of the most promising results in Africa come from recent experiments carried out in villages in the Gambia, which have been monitored at the British Medical Research Council's centre in the country. Gambian families hang cotton or nylon bed-nets at night, which have been dipped in an insecticide solution at the local clinic. The solution repels mosquitoes for up to six months before the nets have to be redipped. The result: the death rate from malaria in children younger than five has dropped by half.

**b** **Answer these questions:**

1 Roughly how many people die of AIDS each year in Africa, according to paragraph 1?
   A Between 200,000 and 300,000.
   B Between 500,000 and 1,000,000.
   C Between 1,000,000 and 2,000,000.
   D Between 2,000,000 and 3,000,000.
2 What information in paragraph 1 needs an explanation, according to the writer?
3 What problem is caused by the failure to report all deaths caused by malaria?
4 Why did chloroquine fail to eradicate malaria?
5 In what two ways can chloroquine be used to combat malaria?
6 In what way have attitudes in western countries to malaria changed?
7 Why does AIDS receive more attention than malaria?
8 Which of the following groups is most at risk from malaria?
   A rural children
   B rural adults
   C urban adults who do not visit rural areas
   D urban children who do not visit rural areas
9 What is the most hopeful anti-malarial measure mentioned in the text?
10 Do you think environmental organisations are fair in their protests?

## 3 Summary

**List the reasons for the increase in malaria that are given in the text on p. 90-91. This work will help you prepare to write an article about some aspect of health in Section 11 on p. 100.**

# 4 Vocabulary 1: Public health

Speaking in pairs

## Quiz

### 1 Prevention / Treatment

a) Which stops you getting an illness? Which cures it? Choose one of the above words to label each picture.



1



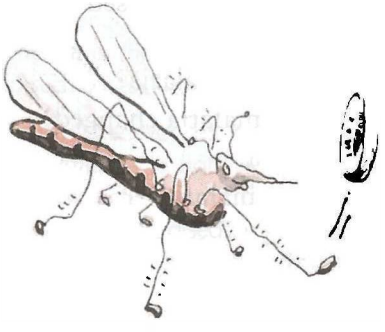
2

b) Complete this pair of sentences:
AIDS is preventable. Is it also *(——)* ?

### 2 Resistance / Immunity

a) Who or what is resistant or immune to something?
Complete these sentences with An illness or A person.
*(——)* may be immune to a disease.
*(——)* may be resistant to a drug.

b) Complete the sentences below each picture with immune or resistant.



1

It is *(——)* to the drug.



2

He is *(——)* to malaria.

### 3 Match each expression with its synonym or meaning.

| EXPRESSIONS | SYNONYMS AND MEANINGS |
|---|---|
| to eradicate | a widespread outbreak of a disease |
| an epidemic | a health centre |
| a measure | to wipe out (get rid of completely) |
| a clinic | information in the form of figures |
| statistics | a step or action |

Writing

**a)** **Public health measures are more successful against some diseases than against others. Arrange these expressions, which describe illnesses, according to the degree of success they indicate:**

under control, eradicated, out of control, on the increase.

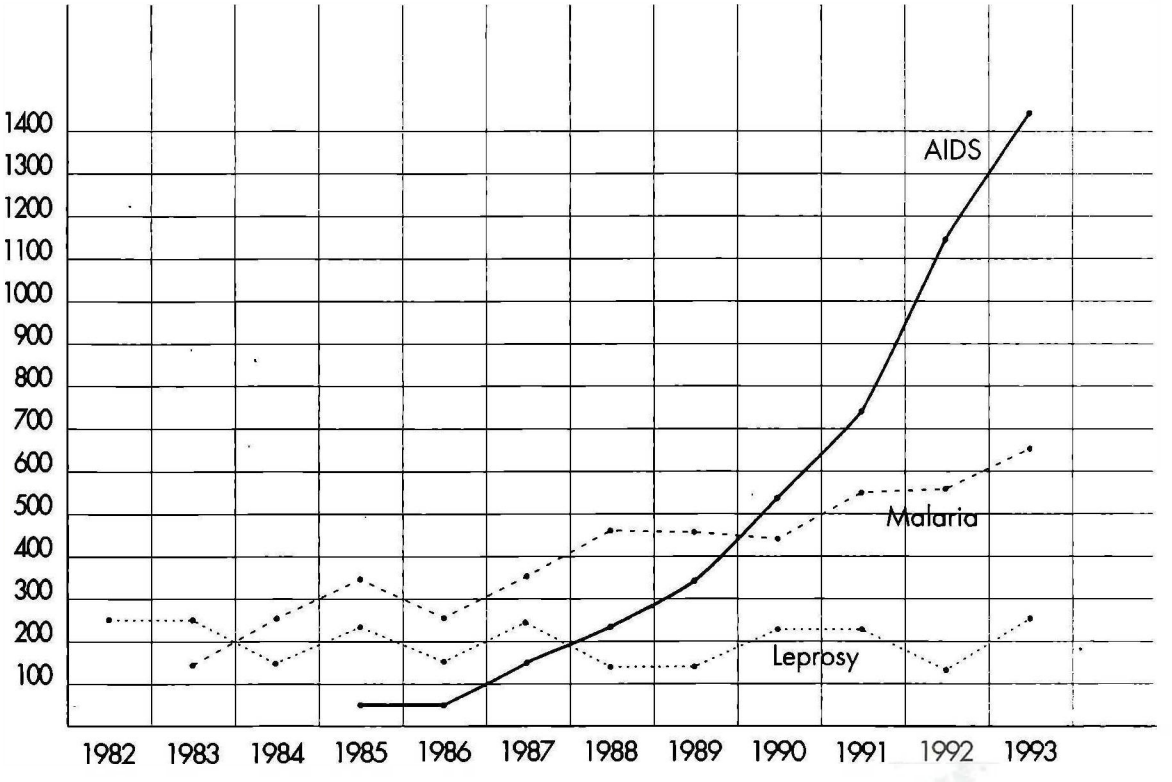
**b)** **Look at the table and graph and copy and complete each sentence below them with one of the above expressions.**

**Table**

| 1982 | 1983 | 1984 | 1985 | 1986 | 1987 | 1988 | 1989 | 1990 | 1991 | 1992 | 1993 |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Number of cases of smallpox each year

**Graph**




Number of cases in a particular area

1 Smallpox has been *(——)*.

2 Leprosy is *(——)*.

3 AIDS is *(——)*.

4 Malaria is *(——)*.

# 5 Communication 1: Telling someone to do or not to do something

FUNCTION 4

**a** **In the conversation below, the parent starts by giving a polite instruction, then loses patience and ends by giving an angry order. Study it.**

THE SCENE: *A teenager is entertaining some friends in his / her room with some loud music.*



| | |
|---|---|
| PARENT | Would you turn down the volume, please? Do be a little quieter in here. *(A little later)* I asked you to turn down the volume. Will you turn it down, please. Don't pretend you didn't hear me. |
| CHILD | I will. (*Does nothing.*) |
| PARENT *(a little later)* | You will switch off that terrible sound at once! I have asked you three times now. Turn it off immediately! You are not to play any more music today. |
| CHILD | But I have turned it off! |
| PARENT *(very angrily)* | You do what I say! I can still hear it. |
| NEIGHBOUR | Are you speaking to me? It's my radio you can hear. Please don't be angry. |
| PARENT | Oh, I'm terribly sorry. I thought ... |

**b** **Copy the table. Find examples of these items in the dialogue and complete the table:**

Would you ...? Do + imperative, Don't + imperative, imperative, Will you ...?
Please don't + imperative, You + imperative, You will ..., You are to ..., You are not to ...

| TELLING SOMEONE TO DO SOMETHING | | | |
|---|---|---|---|
| | POLITE | FIRM | VERY FORCEFUL |
| POSITIVE | _____ | Imperative<br>_____<br>_____ | _____<br>You will ...<br>_____ |
| NEGATIVE | _____ | _____ | _____ |

Speaking in pairs

### Role-play

**Act out these scenes. In each case the person who gives the instructions starts by making a polite request and ends up by giving an angry, direct order.**

1 An older child refuses to say 'sorry' for accidentally hurting a younger one. The parent wants the older one to apologise.
2 A younger brother or sister refuses to give back to an older brother or sister one of the older person's possessions. The older one asks for it back.
3 A child has not slept under his mosquito net. The parent insists that he use it. The child says he has used it. The argument continues until the parent realises that the child thought the mosquito net was a house for the mosquitoes and had hung it under a tree in the garden.

## 6 Speech: Intonation for requests and commands

Speaking in pairs

**Practise these conversations:**

NOTE The voice rises on requests and falls on commands.

a) CHILD Can I practise my guitar in here?
PARENT Yes. But please shut the door.

b) GASTON Could you lend me some money, please?
BERNARD All right, but don't tell anyone, and pay me back next Saturday.

c) ANNE Do tell me where you've been.
FRANÇOISE Could you let me have a drink first, please?
You will keep it secret, won't you?

## 7 Vocabulary 2: Idioms

**As you read this anecdote, try to understand the idiomatic expressions given in colour.**

André Agassi, a famous tennis player, had to change his shirt during a match and some spectators thought he had less hair on his chest than the year before.

After the match, the press wanted him to get something off his chest.

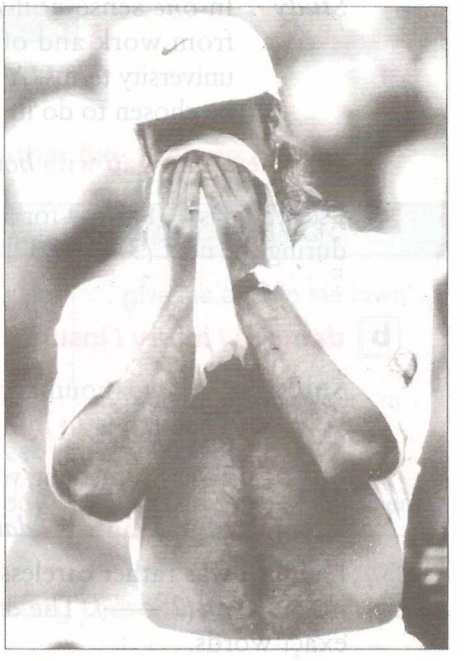
'Tell us your secret. Why do you remove it?' they asked.

'It makes me a little more aerodynamic out there on the tennis court, you know.'

'Who removes it?'

'I do it myself most of the time, but sometimes I have someone else do it.'

He didn't mention any names. He was keeping his cards close to his chest.



Writing **Choose a meaning from the box below, for each idiom.**



MEANINGS

a) to argue over tiny details
b) to confess
c) to terrify
d) by a very, very small distance
e) to mention a worry or problem
f) to be very secretive
g) not to show any sign of fear

A I can see something's bothering you. What's the matter? If you've done something wrong, it's best [1] to make a clean breast of it.

B I'm angry with Robert, that's all – I suppose it's best if I [2] get this off my chest. I didn't get him a lemonade yesterday because he said he didn't want a fruit juice. Then he complained about not having a lemonade, saying it wasn't fruit juice because they didn't use real lemons to make it. I'm going to teach him not [3] to split hairs. I shall give him a fright that will really [4] make his hair stand on end!

A What are you going to do?

B I'm not saying. It won't work if I don't [5] play my cards close to my chest.

A But Robert is fearless, you know. Nothing you can do will make him [6] turn a hair, not even [7] a hair's breadth escape from disaster!

# 8 Vocabulary 3: Don't be confused!

## a holiday / vacancy / vacation

*Study* In *one* sense holiday and vacation mean the same: a period of leisure time away from work and often away from home. A vacation is also the time between two university terms. A vacancy is an 'empty position', usually a job waiting for someone to be chosen to do it.

Complete each gap with ***holiday***, ***vacation*** or ***vacancy***.

I see there is a *(1 ——)* for a mechanic at the nearby garage. Instead of going away on *(2 ——)* during the next *(3 ——)*, I'll apply for this position.

## b damage / injury / insult

*Study* Damage (noun and verb) is done to a thing. An injury (noun) is done to a person. The verb is to injure.

BUT To say something very rude and offend a person is to insult them. The noun is an insult.

Complete each gap with *damaged*, ***injured*** or ***insulted***.

I admit I was rather careless and drove into the back of the taxi. It was slightly *(1 ——)*, but no one was *(2 ——)*. The driver shouted, 'You crazy idiot!' Yes. He *(3 ——)* me with those exact words.

# 9 Communication 2: Making requests and asking permission

FUNCTION 4

**a** **Study the conversation.**

OLDER SON Could you let me have a look at the map, please, Dad?
FATHER Here it is.
YOUNGER SON Can I have a look, too?
OLDER SON Can't you wait a minute? Can we go to the seaside for a holiday, Dad?
FATHER I'm afraid there's nowhere for us to stay.
OLDER SON Couldn't we stay with uncle ... ?

**b** **Copy and complete the table below, using these words:**
please, can, could, couldn't.

| | | |
|---|---|---|
| REQUESTS | *very polite* | (——) you ... ? |
| | *more direct or not sure of a positive answer* | Can you / we ... ? |
| | *emphatic* | Can't I / we / you ... ?<br>(——) I / we / you? |
| PERMISSION | *very polite* | Could I / we ... ?<br>May I / we ... ? |
| | *direct* | (——) I / we ... ? |

NOTE Adding (——) makes any type of request more polite.

Speaking in pairs

**a) Use the guidance below to hold conversations rather like the one above.**

| | FIRST CONVERSATION | SECOND CONVERSATION |
|---|---|---|
| A makes a polite request. | ... teach me to play the guitar | ... give me a lift to the town |
| B says yes. | | |
| A makes a more direct request. | ... borrow your guitar | ... practise driving your car |
| B gives a reason why not. | ... need to play it next week | ... no licence |
| A makes an emphatic request. | ... borrow it just for one day | ... just do some of the steering |

**b) Jot down some ideas for another conversation along these lines and practise saying it.**

# 10 Listening

**Listen to the radio interview with Dr Kalumo. Then copy and complete the key points of the talk below:**

AIDS in Africa is very *(——)*.
However, the figures may be too high.

REASONS FOR BELIEVING THIS:

1

2

3

Nevertheless, AIDS is increasing. Therefore, people should still *(——)*

*People should avoid these two dangerous attitudes:*

1 the attitude that *(——)*

2 the belief that *(——)*




# 11 Composition: Interpreting charts

Preparation

**a) Answer these questions about the climate chart for Navrongo in the north of Ghana:**

1 The temperature in January is 27°C.

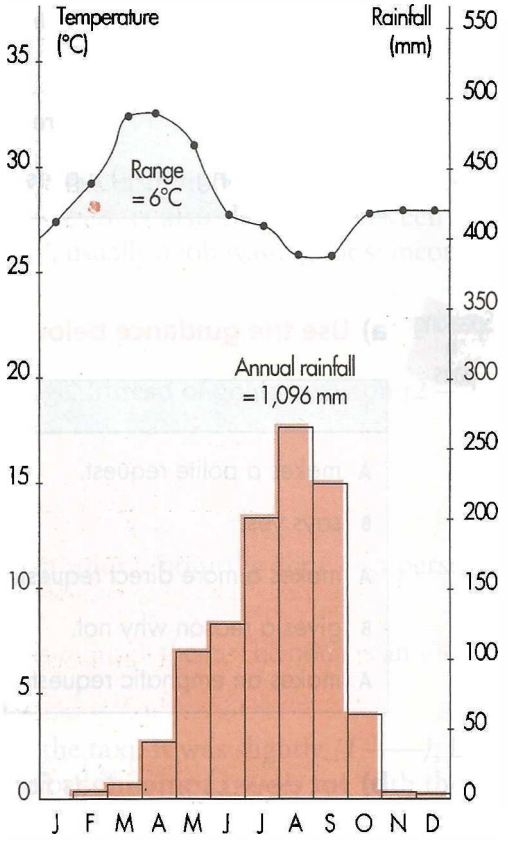
a) What is the temperature in May?

b) What is the temperature in August?

2 The rainfall in May is 100mm.

a) What is it in September?

b) What is it in January?



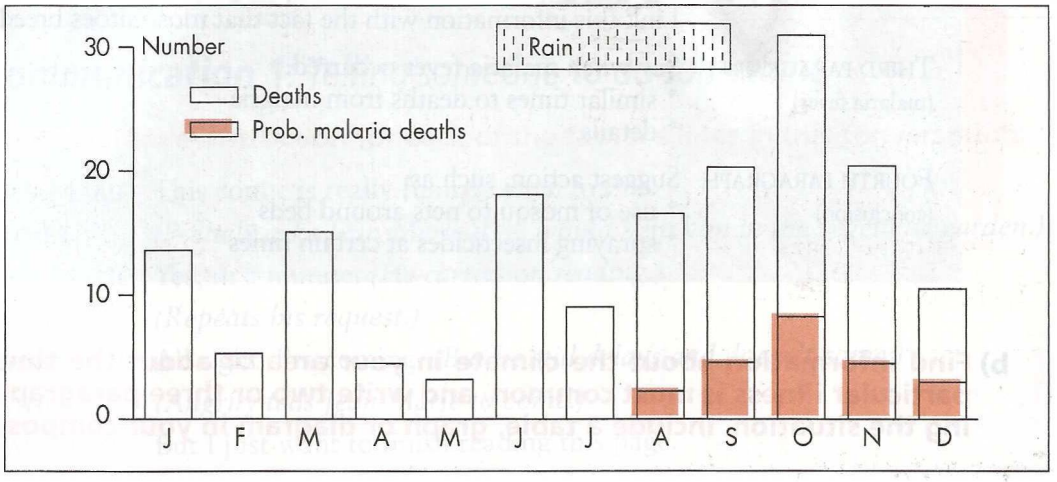

**Climate graph for Navrongo**

**b) Copy and complete this paragraph about the climate for Navrongo, choosing from these words:**

rainfall, temperature, lowest, highest, March, September, February.

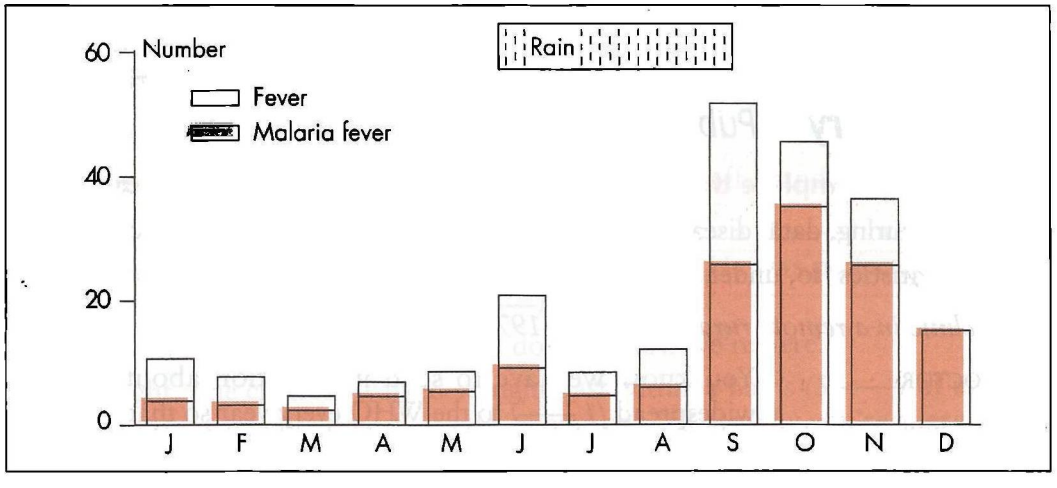
At Navrongo in the north of Ghana there is a link between temperature and *(1 ——)*. The two months with the *(2 ——)* temperatures (26°C) are August and *(3 ——)*. These are also the months with the *(4 ——)* rainfall. The highest temperatures (31-32°C) occur in *(5 ——)*, April and May, the first months of the rainy season. From November to *(6 ——)* hardly any rain falls. At this time the *(7 ——)* remains steady at about 27.5°C.

**c) Answer these questions about the bar charts for malaria in rural children in The Gambia. The charts are based on information collected by researchers in 41 villages.**




Transactions of the Royal Society of Tropical Medicine and hygiene.

The effect of season on deaths from malaria among rural Gambian children under 7.




Transactions of the Royal Society of Tropical Medicine and hygiene.

The effect of season on malaria fever among rural Gambian children under 7.

1 Name the four months when rain falls.

2 No children died of malaria in January. How many died of other causes in that month?

3 In August the total number of deaths was 15. Two of these were due to malaria.
   a) What was the total number of deaths in October?
   b) How many of these were due to malaria?

**a) Use the charts to answer this essay question: Describe the link between malaria and climate in rural Gambia and suggest ways of reducing malaria.**

## *Guidelines*

| | |
|---|---|
| FIRST PARAGRAPH (general points) | Complete this introduction: In rural Gambia there is a link between malaria in children and (——). This link exists both for the time when most malaria deaths occur and the time when there is most malaria (——). |
| SECOND PARAGRAPH (deaths from malaria) | Say when deaths occurred:<br>* in general (rainy season)<br>* in detail<br>Link this information with the fact that mosquitoes breed in water. |
| THIRD PARAGRAPH (malaria fever) | Say when malaria fever occurred:<br>* similar times to deaths from malaria<br>* details |
| FOURTH PARAGRAPH (conclusion) | Suggest action, such as:<br>* use of mosquito nets around beds<br>* spraying insecticides at certain times |

**b) Find information about the climate in your area or about the times when a particular illness is most common, and write two or three paragraphs describing the situation. Include a table, graph or diagram in your composition.**

# Consolidation Exercises

## A *Vocabulary 1: Public health*

**Copy and complete this conversation, choosing from these words:**

centre, curing, data, disease, epidemics, eradicated, health, immune, increase, out, preventing, rid, statistics, to, under.

*A clinic in a remote rural area in the 1970s.*

DOCTOR — You know we have to send information about illnesses, especially widespread *(1 ——)* to the WHO every year so that they can publish their *(2 ——)*.

NURSE — Do they even want to receive *(3 ——)* from our remote health *(4 ——)*?

DOCTOR — Yes. They want to know how successful we are in *(5 ——)* illness and *(6 ——)* people who have become ill. The problem is, we have no figures on smallpox to report to them. Do you think everyone in this area is *(7 ——)* to the illness?

NURSE — I doubt it. They will just think we are bad at diagnosing the *(8 ——)* or bad at keeping records.

DOCTOR That's what I'm afraid of. I must say, I can't remember when I last saw a case of smallpox. We certainly have it well *(9 ——)* control here.

NURSE It has certainly shown no resistance *(10 ——)* drugs and no one could say it is on the *(11 ——)*.

NEWS BROADCAST The World Health Organisation has just announced that the disease known as smallpox has been totally *(12 ——)*.

NURSE We've done it! We've wiped *(13 ——)* that terrible illness. Do you think they will mention our names?

DOCTOR I'm afraid we haven't got *(14 ——)* of it all by ourselves. There are too many *(15 ——)* workers like us to name them all.

## B Communication 1: Telling someone to do something

**Write a suitable instruction for each of the father's lines in this conversation:**

JEAN-MARIE This comic is really funny. Listen to this.

FATHER *(Politely asks Jean-Marie if he would help him in the vegetable garden.)*

JEAN-MARIE Yes, in a minute. *(He carries on reading.)*

FATHER *(Repeats his request.)*

JEAN-MARIE All right. I'm coming. *(But he still delays and doesn't come.)*

FATHER *(Angrily tells Jean-Marie to come.)*

JEAN-MARIE But I just want to finish reading this page

FATHER *(Tells him very angrily to do what he says.)*

## C Vocabulary 2: Idioms

**Choose one of these words for each gap:**

breadth, breast, chest, down, end, hairs, hair's, let, make, off, stand, turn

I threw my spear at the lion – whizz! But I missed it, just by a *(1 ——)* breadth! The lion got up and began to walk towards us. I glanced at Moussa. He was perfectly calm and didn't *(2 ——)* a hair. But it made my hair *(3 ——)* on *(4 ——)*.

'Keep still,' he whispered. 'The lion still doesn't know we're here.'

He was right. The creature walked straight past within a hair's *(5 ——)* of us. But I could see that Moussa was upset now. So I said, 'Come on. Tell me why you're angry with me. Get it *(6 ——)* your *(7 ——)*.'

'I'm not angry with you, just rather annoyed.'

'You're splitting *(8 ——)* now,' I said. 'But I think I know what I've done wrong and I'll *(9 ——)* a clean *(10 ——)* of it. I confess that it was I who ate all the biscuits and drank the last bottle of Coke.'

He laughed. 'No, it's not that,' he said. 'But you were an idiot to miss the lion and put our lives in danger. You need some target practice. Come on, let's go to a party tonight and really *(11 ——)* our hair *(12 ——)*.'

## D *Communication 2: Making requests and asking permission*

**Write out this conversation, adding appropriate sentences with the words in colour where you see this sign: _**

CUSTOMER A: Give me a kilo of rice.

SHOPKEEPER: *(Using* Couldn't *requests the customer to speak more politely.)* ☐

CUSTOMER B: *(Asks if she* may *make a suggestion)* ☐

CUSTOMER A: Yes, please do.

CUSTOMER B: Use could like this: ☐

SHOPKEEPER: *(Asks if he* can *make another suggestion: say* please*)* ☐

CUSTOMER A: So, taking your suggestions together, I should say this: *(Asks for a kilo of rice using* could *and* please*)* ☐

SHOPKEEPER AND CUSTOMER B: Exactly.

CUSTOMER A: *(Asks if he* may *thank them both for a useful lesson)* ☐.

## E *Vocabulary 3: Crossword*

ACROSS

1 Diseases that have cures are (——).

2 Diseases that can be treated are (——).

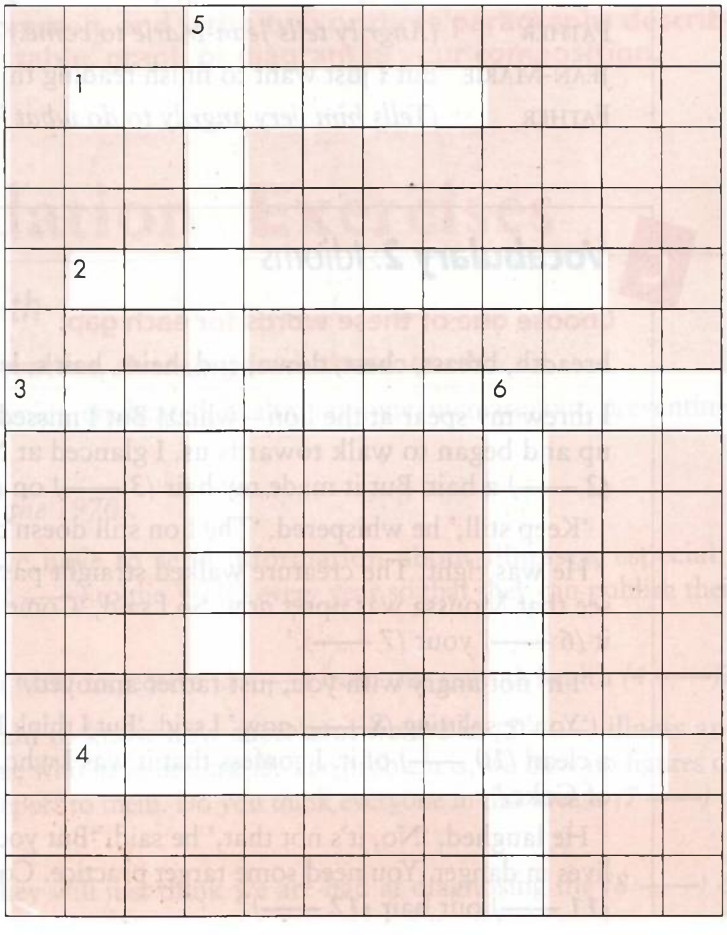
3 Doctors and scientists believe that malaria can be controlled they think it is (——).

4 A scanner can detect an illness like TB, so it is (——).

DOWN

5 AIDS, unlike inherited conditions, can be prevented it is (——).

6 Parasites, like some viruses, adapt very easily: they are (——).



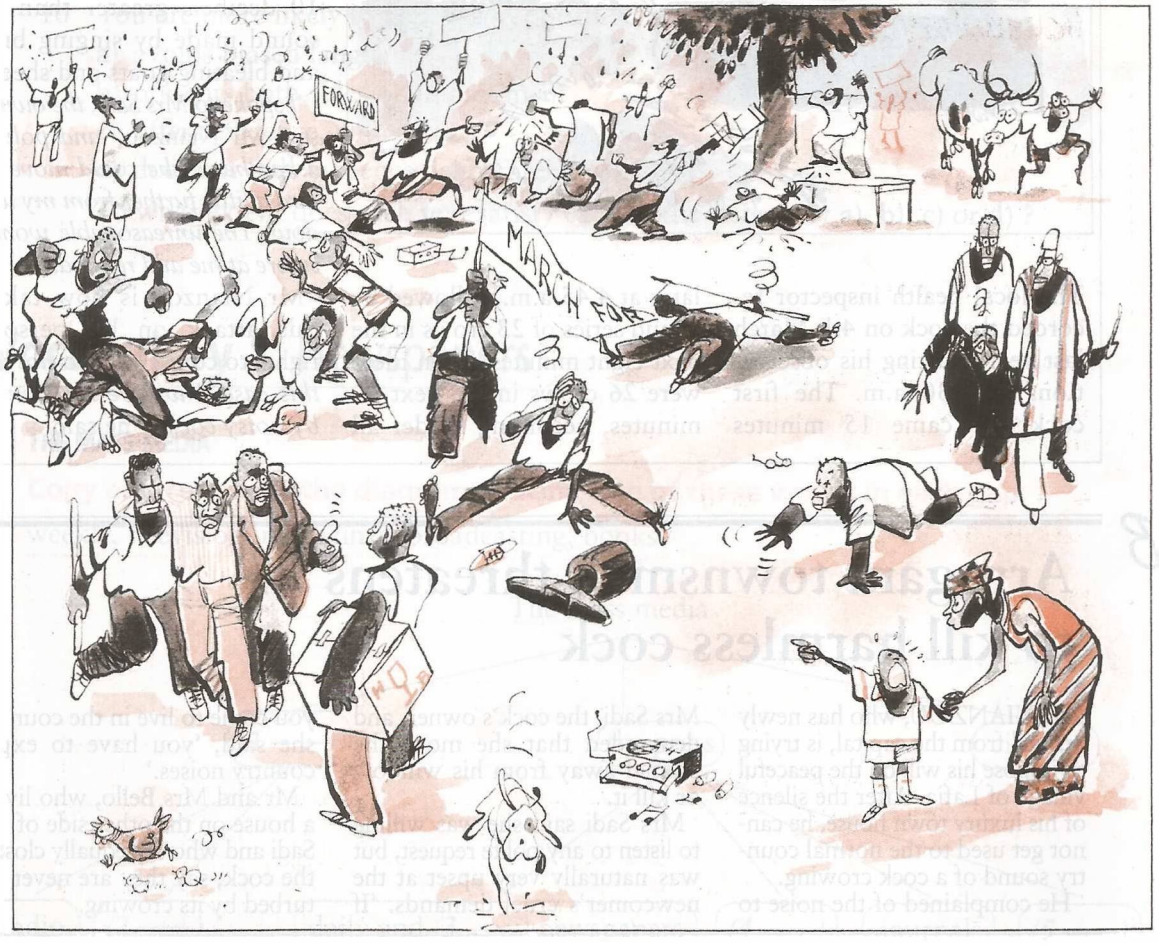
# MEDIA

## BRAINSTORMING

What does the **mass media** include? Do you believe everything you read? If not, what features of a text might make you have doubts about it? Consider these features: its author or which newspaper (for example) it is published in; its choice of words; the evidence (if any) it offers; its fairness and balance. Can you find examples of biased texts in any language and say why you think they are biased?

## 1 Picture interpretation

**Working in groups, interpret this picture in as many different ways as you can. Invent a wide variety of captions for it, showing opposing attitudes. Compare your ideas with those of others in your group.**




UNIT 8

## 2 Reading and study skill

**a** **As you read these two newspaper reports, consider their attitudes and which aspects of them you believe.**

A

# Stubborn peasant refuses to move mad cock

WAR has broken out in the normally peaceful village of Lafia. Mr Nianzou, a top engineer, has been driven out of his mind by the deafening crowing of his neighbour's cock. Every night he is woken up after only a few hours' sleep. Just as he is going back to sleep, the evil-minded bird brutally wakes him up again.



The local health inspector recorded the cock on 4th March last year, starting his observations at 4.30 a.m. The first cockcrow came 15 minutes later at 4.45 a.m., followed by a loud series of 23 crows in the next eight minutes. Then there were 26 crows in the next 50 minutes, becoming louder all the time. There were 40 crows between 6 a.m. and 6.30 a.m.

According to an expert in noise levels, the noise in Mr Nianzou's bedroom was 40 decibels, which was 33 decibels above the background level, enough to be *'extremely disturbing and annoying'*. The crowing was 10 decibels greater than the sound made by singing birds and bleating goats and sheep.

*'I spoke to Mrs Sadi, the owner,'* said Mr Nianzou, *'and politely asked her if she could move the bird a little further from my window. The unreasonable woman swore at me and refused.'*

Mr Nianzou is now taking this attack on his personal rights to court. *'If I do not win this case, I will be surrounded by noisy cocks,'* he said.

B

# Arrogant townsman threatens to kill harmless cock

MR NIANZOU, who has newly arrived from the capital, is trying to impose his will on the peaceful village of Lafia. After the silence of his luxury town house, he cannot get used to the normal country sound of a cock crowing.

He complained of the noise to Mrs Sadi, the cock's owner, and demanded that she move the animal away from his window or kill it.

Mrs Sadi said she was willing to listen to any polite request, but was naturally very upset at the newcomer's cruel demands. 'If you come to live in the country,' she said, 'you have to expect country noises.'

Mr and Mrs Bello, who live in a house on the other side of Mrs Sadi and who are equally close to the cock, say they are never disturbed by its crowing.

**b** **Answer these questions:**

1 a) Which report appeared in the *Lafia Echo* and which in the *National Times*?
b) Give reasons for your choice.

2 Why are the words peasant and townsman used rather than other words for woman and man?

3 Which adjectives describing the cock tell you more about the attitude of the writer than about the cock?

4 Which adjectives describing people tell you more about the bias of the newspaper article than about the people?

5 a) Which article mentions scientific facts as evidence in support of its point of view?
b) What is the subject matter of this evidence?

6 What evidence does the other article offer?

7 Why is it difficult to know which version of the conversation between Mrs Sadi and Mr Nianzou to believe?

8 One way a report can be misleading is by choosing to mention only information favourable to its point of view. When you compare the two reports of the conversation, what information may Mr Nianzou have left out deliberately?

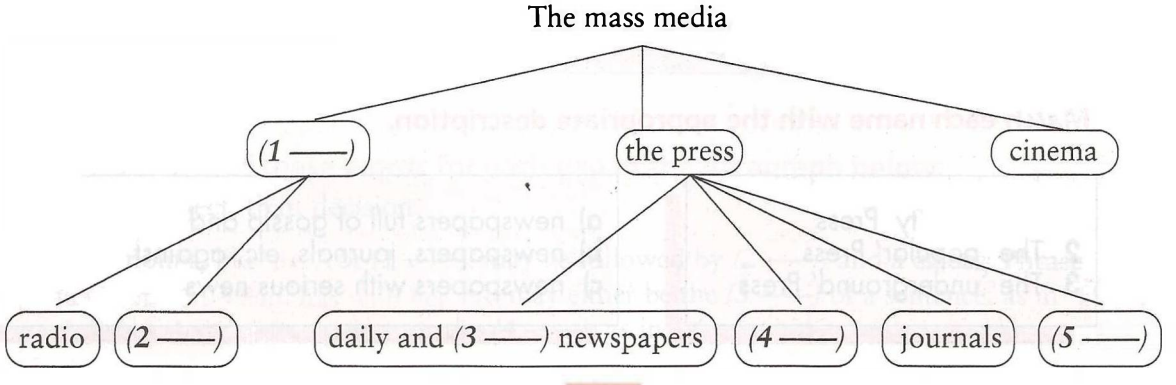
9 Does either report present both sides of the argument?

10 You are more likely to believe a report if it
a) avoids biased language
b) presents both sides of an argument
c) offers evidence, and
d) does not hide evidence deliberately.
To what extent does each text satisfy each of the criteria of a), b), c) or d) ?

# 3 Vocabulary 1: Newspapers

**a** **THE MASS MEDIA**

**Copy and complete the diagram, placing one of these words in each gap:**
weekly, television, magazines, broadcasting, books.



**Speaking** **Describe the diagram, starting your sentences with phrases like these:**

The mass media includes...
Broadcasting consists of...
The press can be divided into...
Newspapers are of two kinds...

## b NEWSPAPER STAFF

**Arrange these positions in order, placing the most senior first:**

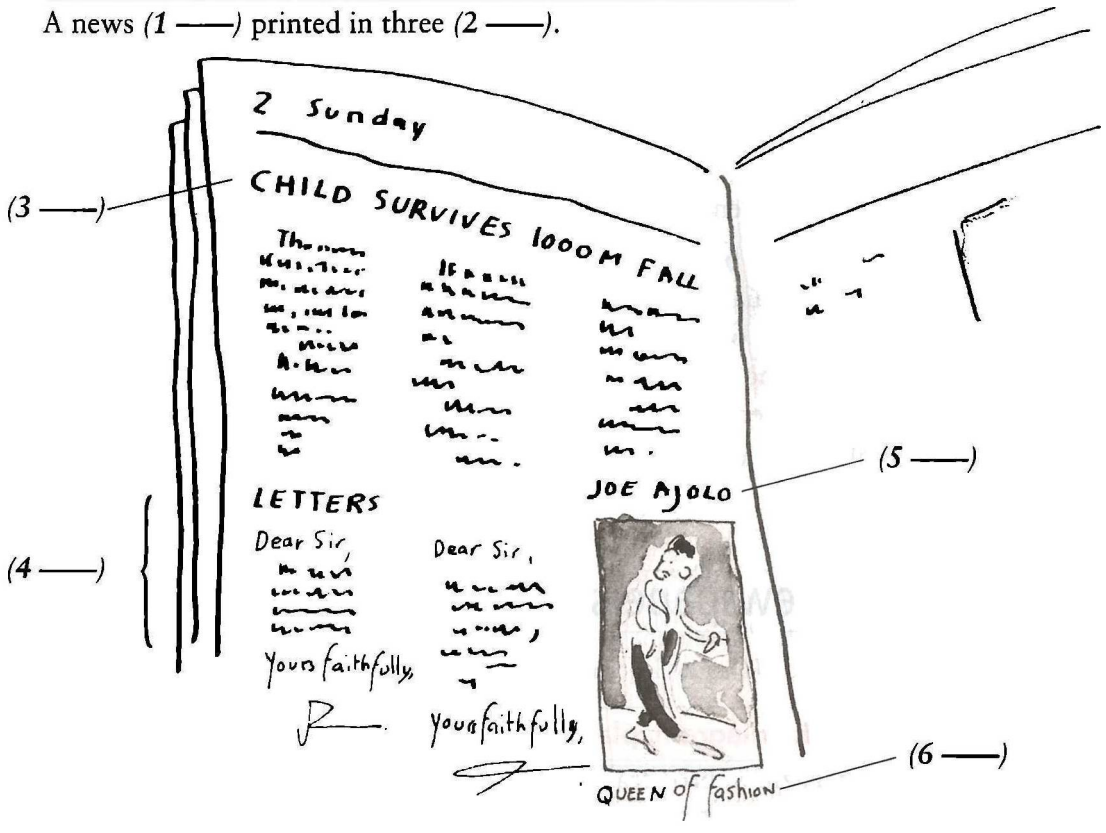
sub-editor, reporter, editor.

## c THE PAPER ITSELF

**Choose a label for each part:**

caption, columns, correspondence, headline, item, reporter.

A news *(1 ——)* printed in three *(2 ——)*.




## d TYPES OF NEWSPAPER

**Match each name with the appropriate description.**

| | |
|---|---|
| 1 The `quality' Press | a) newspapers full of gossip and scandal |
| 2 The `popular' Press | b) newspapers, journals, etc. against a régime |
| 3 The `underground' Press | c) newspapers with serious news |

### e WHO? WHAT? AND WHERE?

**Copy and complete each sentence with one of these words:**

agency, article, back, business, feature, home, international, journalist, newsagent's, opinion, owner, page, sports.

1 The proprietor of a newspaper is its (——).

2 A correspondent is a (——) who writes news items on a particular topic (such as sports) or region.

3 An editorial is a leading (——) or leader and provides comment, that is, (——).

4 Articles on topics of general interest are (——) articles.

5 An organisation which collects and sells news to newspapers is a news (——). A shop that sells newspapers is a (——).

6 News about our own country is (——) news.

7 News about other countries is foreign or (——) news.

8 News about tennis and boxing is on the (——) (——).

9 News about the economy will be with other financial or (——) news.

10 A previous issue of a newspaper (for instance, one of last week's editions) is a (——) number.

## 4 Communication 1: Talking about ideas

GRAMMAR 3K

### a Study this conversation:

A What's the party for?

B Haven't you heard the news that Mrs Sadi has won her case?

C Yes. The court's decision that the cock is allowed to crow has made us all very happy.



### b Choose one of these words for each gap in the paragraph below:

subject, object, that, decision.

Some nouns, like news or (1 ——), may be followed by (2 ——) and a clause. Phrases like The news that Mrs Sadi has won her case may either be the (3 ——) of a sentence, as in The court's decision that ... has made ... or the (4 ——), as in Have you heard the news that ... ?

Speaking in pairs **Take it in turns to tell your partner which clue to use to make up a sentence, choosing a suitable phrase from those listed.**

*Ex.:* MOUSSA Clue 5.

FATOU I have an idea that John's plane has just landed. Clue 8.

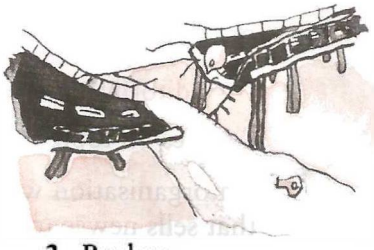
MOUSSA Rumour has it that the police have caught the thief!



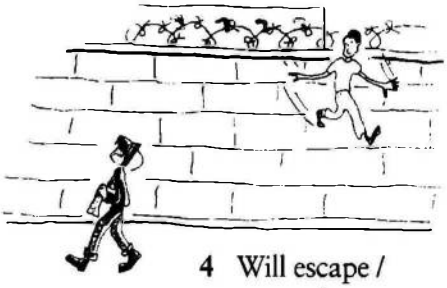

1 Late.



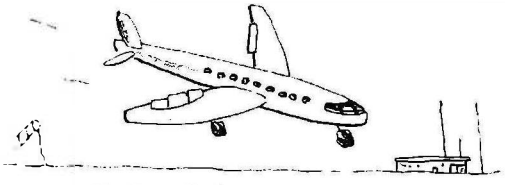
2 Lost / will lose our way.



3 Broken.



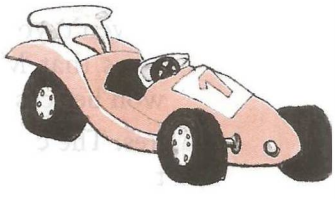
4 Will escape / escaped.



5 Landed.



6 Burnt down.



7 Will win / won a prize.



8 Will catch / caught.



9 Had a baby.



10 Married.

11 Steal / stolen.

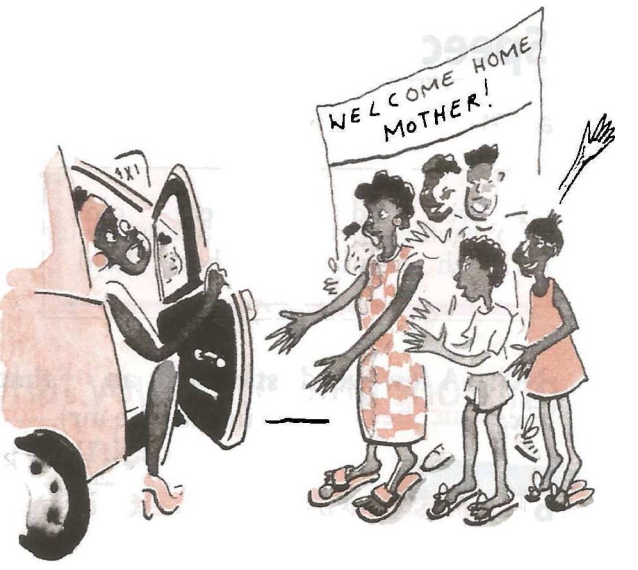




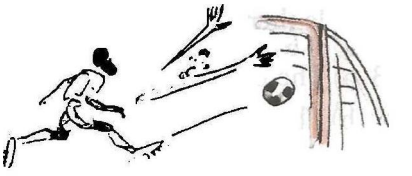

13 We won / will win.



14 A big party.




12 Returned home.



15 Another goal.




16 Patrice.

What chance/hope/likelihood is there that ... ?
Have you heard the news that ... ?
There is a rumour that ...
Rumour has it that ...
I have an idea that ...

| | |
|---|---|
| The announcement that ... | is / was true / false |
| The possibility that ... | is / was correct / a mistake |
| The thought/realisation that ... | (has) made us very happy / pleased / anxious / angry/ |
| The report/news that ... | upset |




**Use the above phrases to make up five sentences of your own about events in your own life.**

## 5 Speech: Pronunciation / h /

**a** **Listen, dictate, discuss.**

| | | | | | |
|---|---|---|---|---|---|
| 1 | eye | and | art | eat | old |
| 2 | high | hand | heart | heat | hold |

| | | | | | |
|---|---|---|---|---|---|
| 1 | it | arm | N | air | ear |
| 2 | hit | harm | hen | hair | hear |

NOTE A few words start with an 'h' that is **not pronounced:**
*Ex:* hour, heir (pronounced like air), honour, honest.

**b** **In pairs: One person says either sentence a) or b); the other replies with c) or d) as appropriate. Take it in turns to start.**

1 a) These n s are small: nnnnnn.
b) These hens are small.
c) But they lay big eggs.
d) But it's possible to read them.

2 a) Is there anything to eat this food with?
b) Is there anything to heat this food with?
c) Yes, here's a spoon.
d) Yes, there's a cooker over there.

3 a) The prisoners have been harmed!
b) The prisoners have been armed!
c) Are they all still alive?
d) Have they got rifles?

4 a) Pierre's art is amazing.
b) Pierre's heart is amazing.
c) Yes, he can run a marathon although he's 60.
d) Yes, he's a wonderful painter.

5 a) He hasn't got much hair left.
b) He hasn't got much air left.
c) Yes, he's nearly bald.
d) I hope he comes to the surface soon.

6 a) I saw her ear yesterday.
b) I saw her here yesterday.
c) She looked very well, didn't she?
d) It was very swollen, wasn't it?

## 6 Vocabulary 2: Don't be confused!

**a** **say / tell / talk / speak**

***Study*** Say and tell are transitive verbs. Use say to focus on the *words*; use tell to focus on the *information*. 'I told you the truth when I said I was a French citizen.' Talk and speak are intransitive verbs. Use talk to focus on the *activity*; use speak to focus on the *person* who is spoken to or on the *manner* of speaking. 'I could hear two people talking. I realised it was my parents speaking quietly to a money lender'.

**Complete each gap with *talked told said* or *spoke***

A stranger came and *(1 ——)* to me just now. He *(2 ——)* me his name and *(3 ——)* he was a visitor to the area. We *(4 ——)* for a short time and I *(5 ——)* him where he could find a room for the night. But he *(6 ——)*, 'I always sleep under the stars' and went on his way.

**b** **wander / wonder**

*Study* To wander is to go from place to place with no clear idea where one is going. To wonder is to be uncertain about something and question oneself about it.

**Complete each gap with *wander* or *wonder*.**

I *(1 ——)* what it would be like to be a traditional singer and *(2 ——)* from village to village.

## 7 Communication 2: Saying what you prefer and showing what you think

FUNCTION 8

**a** **Study the conversation:**

YVETTE Coffee?

MOUSSA I'd rather have tea, please. *(Thinks for a moment.)* Actually, I'd prefer to have a cold drink, if you have one.

YVETTE Unfortunately, I haven't. I asked Robert to get some more yesterday, but apparently he forgot. I just don't understand how he survives: he forgets everything. I honestly thinks he's capable of forgetting to breathe!

**b** **Choose one of these expressions for each gap in the table below:**

noun, have, to have, would.

PATTERNS FOR PREFERENCES

a) would / 'd rather + bare infinitive + object
*Ex:* I'd rather *(1 ——)* tea.

b) *(2 ——)* / 'd prefer + to + infinitive + object
*Ex:* I'd prefer *(3 ——)* tea.

c) would / 'd prefer + *(4 ——)*
*Ex:* I'd prefer tea.

NOTE **The simple past is used in these patterns :**
I'd rather you came with me.
I'd rather you didn't come with me.

**c** **List the five adverbs in the conversation in a which show the speaker's attitude.**

**These and similar adverbial expressions can be arranged in groups:**

**In my view:** (un)fortunately, luckily, honestly, frankly, in my view.

**This is true / possible:** actually, apparently, in fact, undoubtedly.

**I want to emphasise this:** just, simply, really.

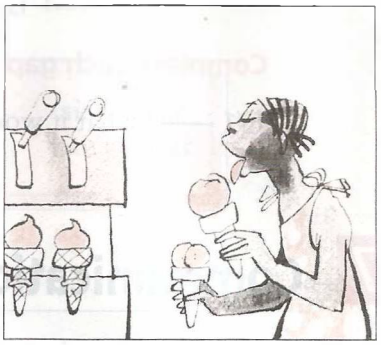
Speaking in pairs **Study the sentences that go with each picture; choose phrases to complete them from the list supplied; practise saying them.**

COMPLETIONS

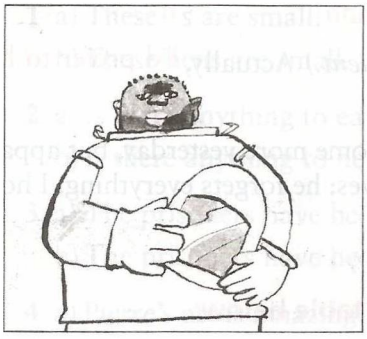
she adores them
lift it out
In my opinion
my shirt
break down
I simply love
going to rain
a spaceman



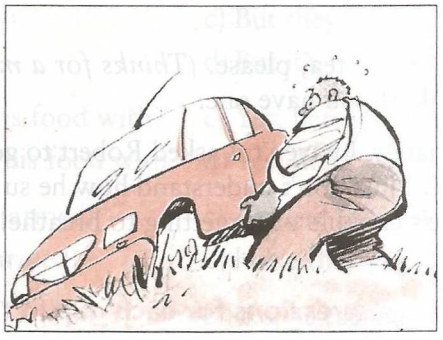
He's taken *(——)*. I just don't believe it!



*(——)* ice cream!



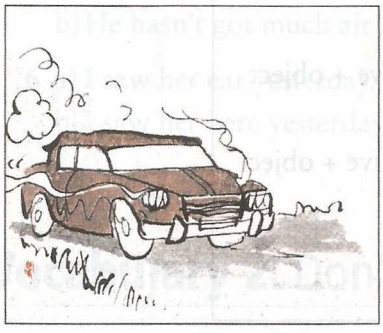
He honestly thinks he's *(——)*.



Fortunately, I was able to *(——)*.



She likes snakes: in fact, *(——)*



Amazingly, it didn't *(——)*.



It's undoubtedly *(——)*.



*(——)*, it's big enough!

Speaking in pairs **Hold conversations with each other, using the adverbs taught in this section.**

*Ex:* MICHEL Why don't you wear matching socks?

PIERRE Actually, I didn't realise they were different.

MICHEL But don't you look at your socks when you get dressed?

PIERRE No. I simply take two out of my drawer at random.

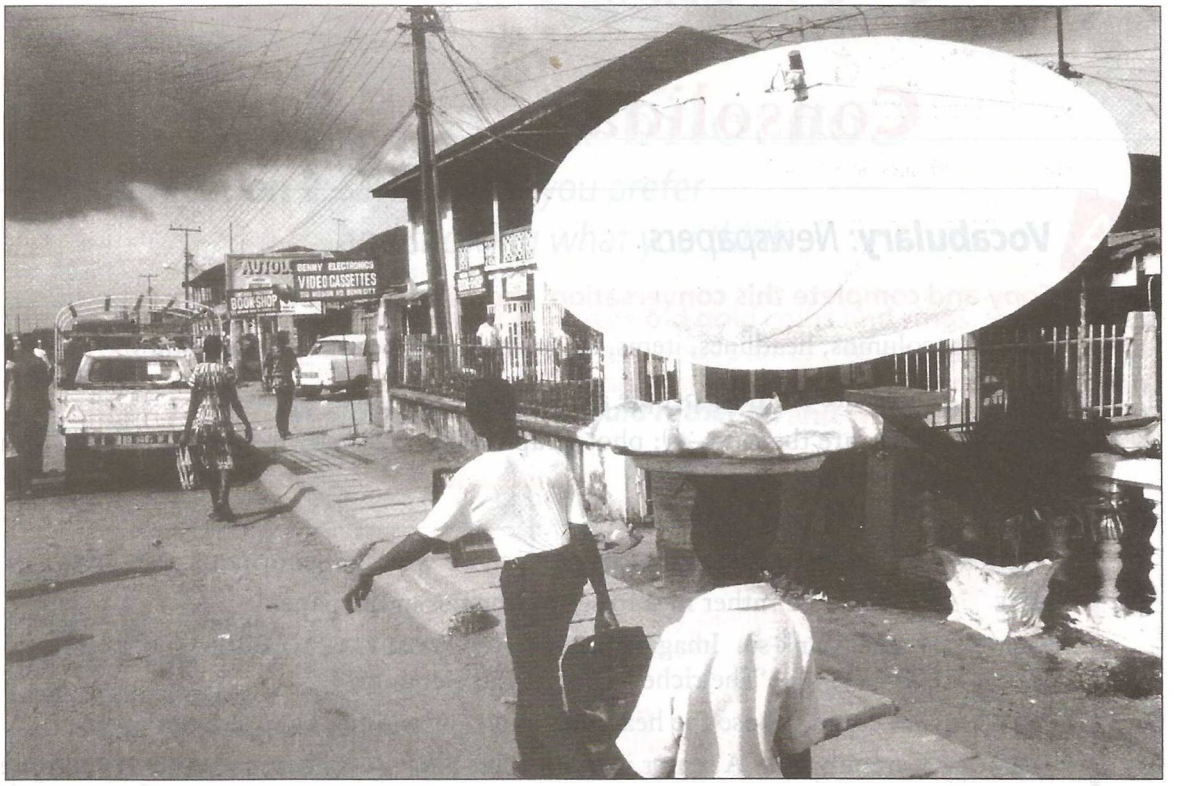
**Speaking in pairs** **Use the menu to hold conversations like the example in [a] on p.111. Say what you would *prefer* to have and use the *adverbial expressions* listed in [c] on p.111.**

| | |
|---|---|
| Fish or chicken or goat<br>with<br>Rice or pounded yam or potatoes<br>and<br>Salad or beans or spinach | ice cream or fresh fruit or chocolate mousse<br><br>Coffee or tea or mineral water<br>Fruit juices<br>Orange or grapefruit or pineapple |

# 8 Listening

**You will hear a radio broadcast. Report its main points to a friend who was unable to listen to it.**

* Look out for words that signal *another method*. *Ex:* way, method, third
* Do not repeat a point.



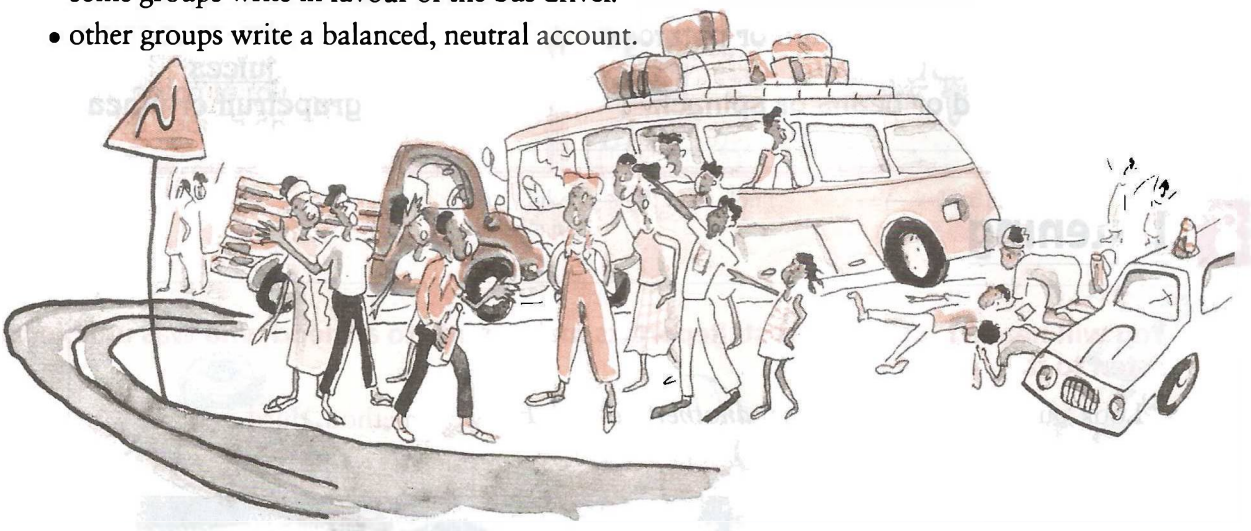

**Discussion** **Listen to the broadcast again and discuss these questions:**

1 Would it be feasible to introduce satellite television in your area or in your home?
2 Would you welcome so many foreign broadcasts?
3 Who do you think made the broadcast, and why?

## 9 Composition: Report of an accident

**The picture below shows an accident. The drivers are blaming each other and the passengers also disagree about who is responsible.**
**Work in small groups. Each group writes a report of the accident for a local newspaper:**

- some groups report the accident in favour of the lorry driver.
- some groups write in favour of the bus driver.
- other groups write a balanced, neutral account.



# Consolidation Exercises

## A *Vocabulary*: Newspapers

**Copy and complete this conversation, choosing from these words:**

captions, columns, headlines, items, magazines, press, reporters, sub-editor

WIFE Who are all those people at the door?

FARMER They are the *(1 ——)*: photographers and *(2 ——)* from national and local newspapers and *(3 ——)*.

WIFE What do they want?

FARMER To publish stories about us because we won that enormous cash prize.

WIFE It would be rather nice to see our names in the paper.

FARMER I don't think so. Imagine the *(4 ——)*: FROM RAGS TO RICHES and pictures of us with *(5 ——)* like 'The richest couple in the country'!

WIFE We could choose the headlines and captions ourselves, couldn't we?

FARMER Certainly not. A senior journalist like a *(6 ——)* does that. And as for stories about us, have you ever read news *(7 ——)* about stories where you have been involved yourself?

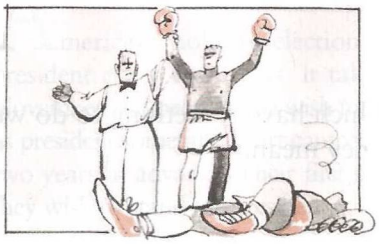
WIFE No.

FARMER You wouldn't recognise them. Journalists make so many changes. And there'd be *(8 ——)* of print about our personal lives. You'd hate it!

## B *Communication 1: Talking about ideas*

**Write four sentences about each picture: one with each of the phrases listed below.**

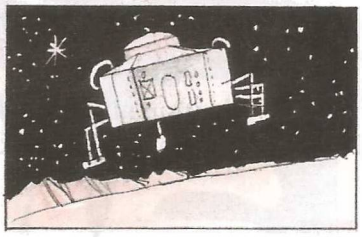
*Ex:* Rumour has it that people will travel to Mars one day.



1 Guy Solo (win).



2 Diamonds (find) in the north of the country.



3 People (travel) to Mars.

**a** Have you heard the news that ... ?
**b** The story that ... is true/false/hard to believe.
**c** Rumour has it that ...
**d** The idea that ... is crazy/exciting/fantastic.

## C *Communication 2: Saying what you prefer and showing what you think*

**Three friends have dug up a collection of very old gold coins and rings, bracelets and brooches set with diamonds and other precious stones. No one else knows about their discovery. Write down their discussion about what to do next. Each can say what he or she *would prefer to do / would rather do* and what in his / her opinion they *ought to do*.**
**Use some of these ideas and expressions:**

IDEAS

keep quiet about the find
tell the police
tell an archaeologist
try to find out who owned them
write to the local newspaper
divide them equally among themselves
take them to a jeweller
try to sell them
put them back in the ground

EXPRESSIONS

In my opinion / view
actually
frankly
just
simply
really

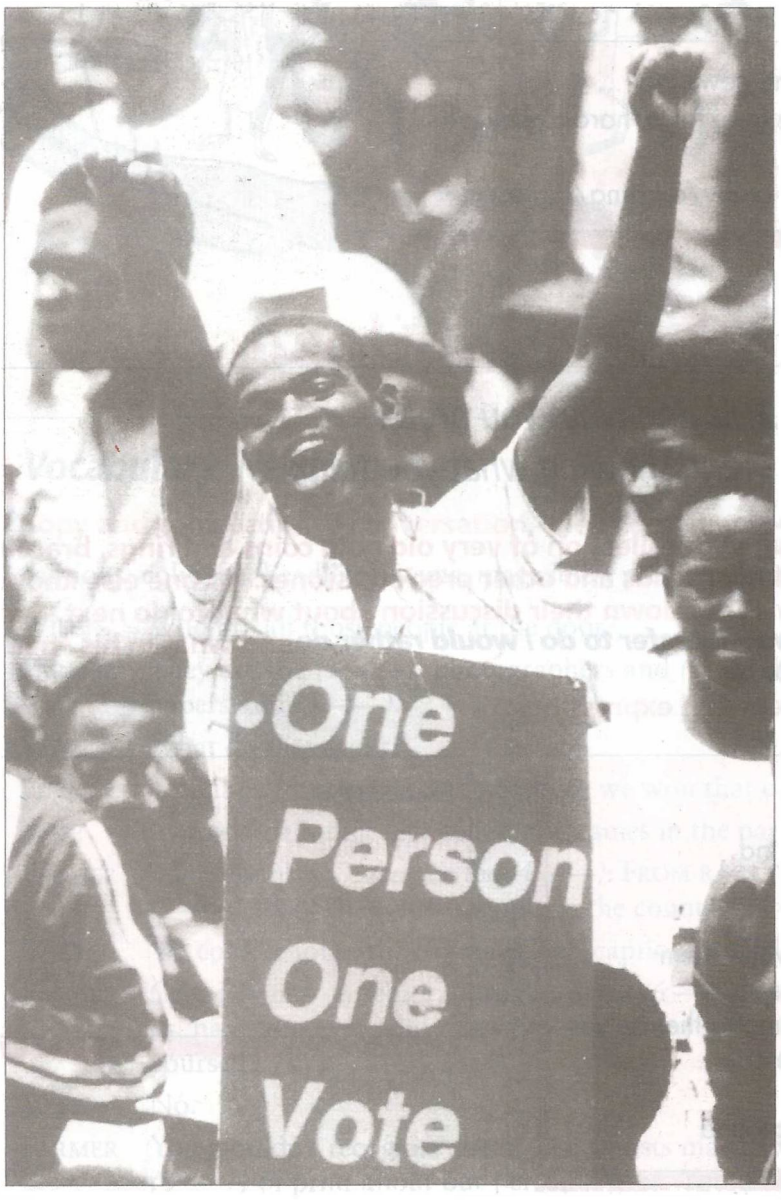
UNIT 9

# POLITICS AND ELECTIONS

## BRAINSTORMING

Mention all the words and phrases you can think of which have something to do with political parties, elections and government. Say what they mean.

## 1 Picture interpretation




**Study the picture and answer these questions:**

1 What does the young man feel?

2 What does he want?

3 Why doesn't he hold the placard in his hands?

4 What sort of event is he taking part in?

# 2 Reading: Electing an American president

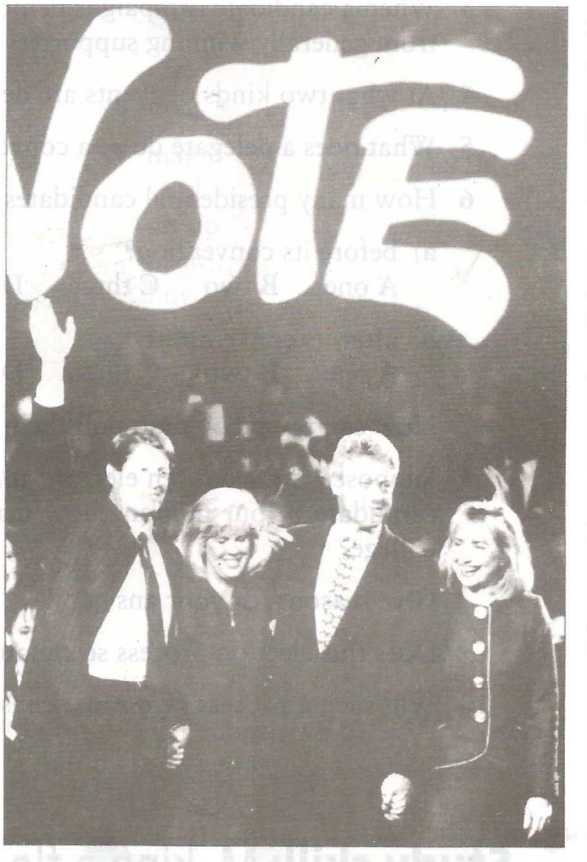
**a** **Read to find out the main steps in a presidential election.**

Americans hold an election to choose their president every four years. It takes place early in November and people who wish to stand for election as president sometimes start campaigning as much as two years in advance. Their first step is to say that they wish to stand for president.

The second step for each candidate is to set up an organisation to run his campaign. The job of this organisation is to make the candidate and his policies well-known and to raise money. It costs a lot to pay staff, to make radio and television broadcasts, to print and send out literature and to pay travel and hotel bills.

There are two parties in America: the Republican Party and the Democratic Party. Most people who want to stand for president aim to be chosen as either the Republican candidate or the Democratic candidate. But it is also possible to stand as an independent, that is, as a candidate who does not support any party. There may be several people hoping to be chosen as the candidate for each party. But before anyone is chosen, each candidate must win as many supporters as possible in the various states. So candidates travel a lot, speak at meetings and talk to voters. At different times primary elections are held at state level or there are special meetings of local party officials. The purpose of these primaries and meetings is to choose special representatives called delegates who will later vote for particular candidates. The more popular a candidate is, the more delegates are chosen to vote for him. So, to summarise the third step, the object is to win as many delegates as possible in the primary elections and at party meetings.

The fourth step takes place in about July or August of an election year. It is this: each party chooses its candidate at a big party meeting called a convention, a noisy, colourful and cheerful occasion that lasts a week. During this week, the delegates cast their votes for the candidate they represent. After the two conventions, there will be one Republican candidate and one Democratic candidate.




The next step is the election campaign itself. During it, the two candidates try to persuade the American people to vote for them. They use television a lot and sometimes hold public debates on the main issues. Meanwhile, the public opinion polls play their part. Through them each candidate learns if he is gaining or losing support from various groups of people. This information enables him to alter his campaigning methods if necessary.

Then comes the election itself. It is organised on a state basis. The voters cast their votes and the candidate who wins most votes in the state wins the support of people called 'electors' in that state. The number of electors is in proportion to the size of the state's population. The electors of all the states then vote in what is called the 'electoral college'. Each elector has to vote for the candidate who won most votes in his state. The candidate for whom most electors vote become president.

**b** **Answer these questions:**

1 Since there was an American presidential election in November 1992, in what month and year will the last presidential election this century be held?

2 List the purposes for which a candidate needs money.

3 When a candidate campaigns before his party's convention, what is his specific aim (apart from generally winning supporters)?

4 At what two kinds of events are delegates chosen?

5 What does a delegate do at a convention?

6 How many presidential candidates does each party have

a) before its convention?
A one B two C three D any number

b) after its convention?
A one B two C three D any number

7 How can public opinion polls help a candidate?

8 Suppose a state has ten electors and suppose that candidate A wins six million votes and candidate B four million. How many electors will vote for candidate B in the electoral college?

Give reasons for your answer.

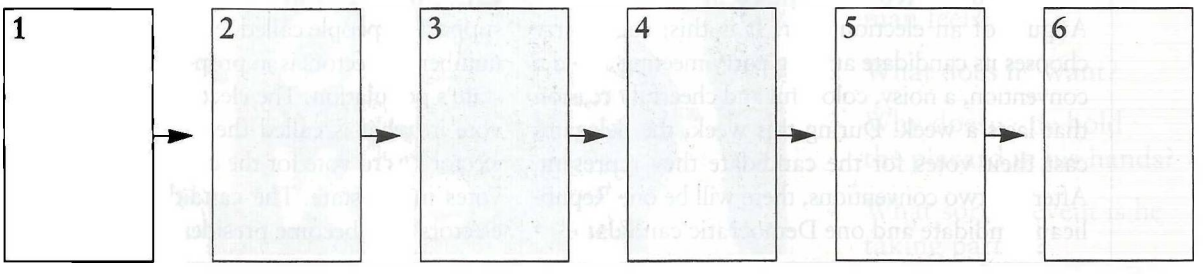
9 Does this election process seem fair to you?

10 Will such a process give Americans the person they really want to have as president?

## 3 Study skill: Making a flow chart

- **Study again the text on p. 117.**
- **Complete each of the six steps in the election process given below by putting in each gap one of the verbs provided in the right active, or passive, form.**
- **Decide on the right order for these steps.**
- **Write them in your exercise book in boxes as a flow chart like this:**

THE PROCESS OF ELECTING AN AMERICAN PRESIDENT:



| STEPS | VERBS |
|---|---|
| • Party conventions *(——)*.<br>Delegates *(——)* their votes. One candidate *(——)* for each party. | cast<br>hold<br>choose |
| • People who *(——)* to stand for election *(——)* so. | wish<br>say |
| • The presidential campaign *(——)* place. TV and opinion polls *(——)* a lot. | use<br>take |
| • Each candidate *(——)* an organisation to run his campaign.<br>Preparations *(——)*:<br>– Radio and TV time *(——)*.<br>– Literature *(——)* and *(——)* out.<br>– Money *(——)*. | make<br>send<br>set up<br>print<br>buy<br>raise |
| • The election itself *(——)*.<br>One candidate *(——)*. | hold<br>elect |
| • Primary elections and party meetings *(——)*. Candidates try to *(——)* as many delegates as they can. | win<br>hold |

## 4 Vocabulary 1: Elections

**a** **Use the words in each list to complete the gaps. Then decide on the right order for the pictures in each group.**

A BEFORE ELECTION DAY




You listen to the speeches of the party *(——)*during the election *(——)*.




You register as a *(——)*.




You get to know the various *(——)* parties.




You consider the *(——)* which the party leaders put forward and decide how to *(——)*.

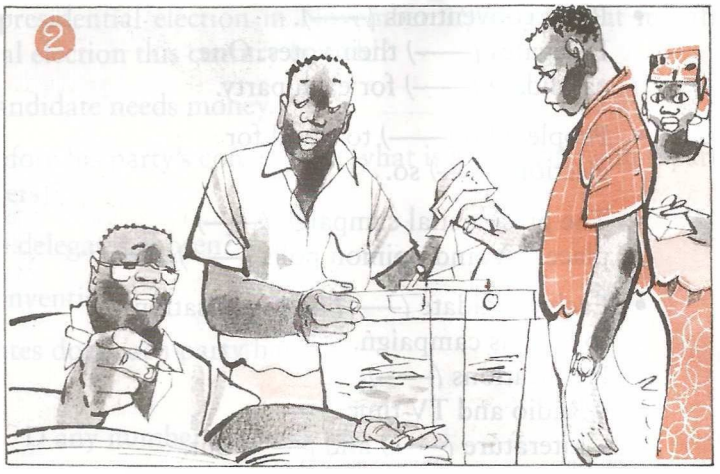
**WORDS TO CHOOSE FROM:**

campaign
leaders
policies
political
vote
voter

## B Voting



You go to the polling (——).



You vote, often by putting your (——) paper in the ballot (——).

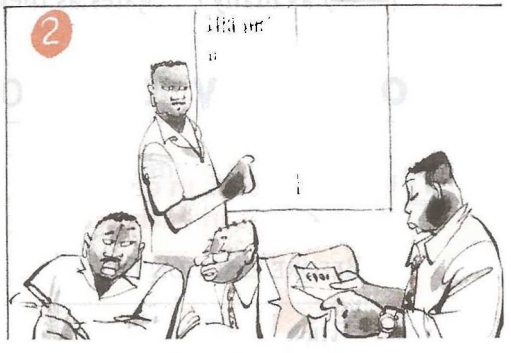
**Words to choose from:**

ballot
box
station

## C After voting



The (——) are announced .



The votes are (——).

**Words to choose from:**

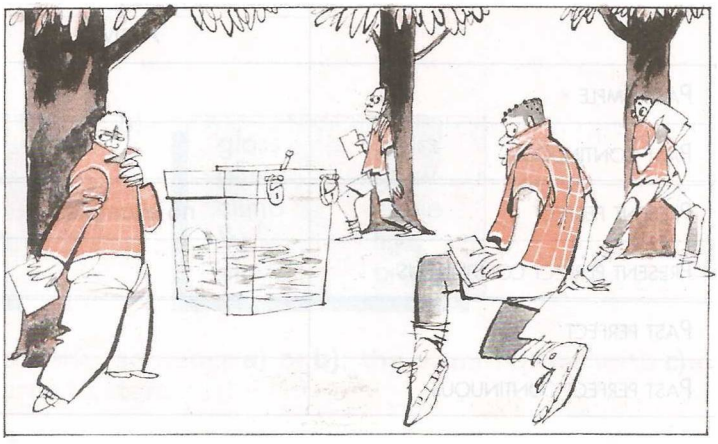
assembly
candidate
counted
results
seat



The successful (——) takes his (——) in the national (——) or parliament.

**b** **Answer the questions next to the cartoons.**

1 THE SECRET BALLOT



It's not a secret that you go and vote! So what is secret?

2 A FLOATING VOTER



A floating voter does not float in a liquid. **What has a floating voter not yet decided?**

# 5 Communication 1: Expressing past time

**a** **Study this conversation:**

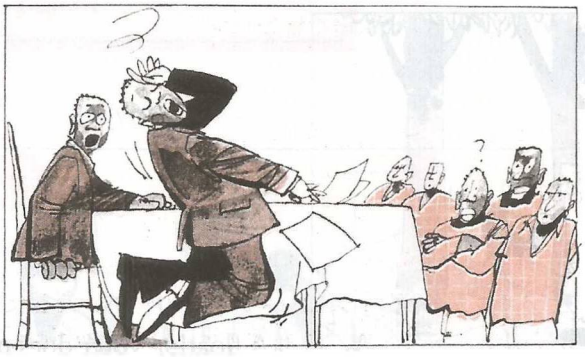
GRAMMAR 3 A

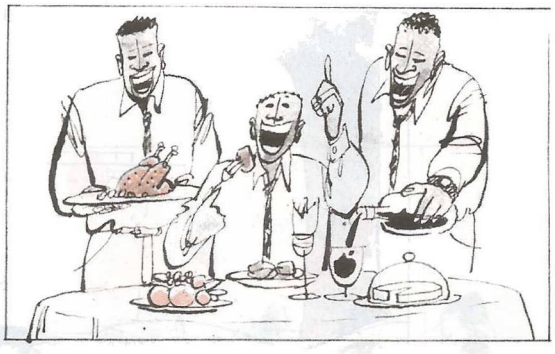
| | |
|---|---|
| POLICEMAN'S FRIEND | You look unhappy. What's the matter? |
| POLICEMAN | A senior officer has been questioning me about my guard duty at the polling station. He's very angry and I think I'll be dismissed. |
| FRIEND | Why? What happened? |
| POLICEMAN | Some ballot boxes were stolen from the back of the polling station while I was guarding it at the front. |
| FRIEND | You were standing at the front while the boxes were being stolen at the back! Why didn't you look round the back from time to time? |
| POLICEMAN | Because I had been told not to leave my post at the front. No-one had expected a thief at the back. I tried to explain that I had been carrying out my orders, but no-one listened to me. |

**b** **Copy the table below and write in each space one of the verbs in colour.**

| | ACTIVE | PASSIVE |
|---|---|---|
| PAST SIMPLE | | |
| PAST CONTINUOUS | | |
| PRESENT PERFECT | no examples | no examples |
| PRESENT PERFECT CONTINUOUS | | no examples |
| PAST PERFECT | | |
| PAST PERFECT CONTINUOUS | | no examples |

**Writing** **Copy and complete this conversation, choosing the best verb where there is a choice.**





JEAN-PIERRE Mr Tendo is looking much better. He's eating sensibly now.

SYLVIE I didn't know he *(1 was being / has been / had been)* ill.

JEAN-PIERRE Yes, he *(2 went / was going / has been going)* into hospital two months ago suffering from malnutrition! He receives a big salary, but he *(3 hadn't been eaten / hadn't been eating / hasn't been eating)* properly. He *(4 was collapsing / had been collapsing / collapsed)* suddenly while he *(5 spoke / was speaking / was being spoken)* at an election rally. He *(6 was taken / was being taken / had been taken)* to hospital immediately.

SYLVIE I know he isn't married. I suppose he hadn't been looking after himself properly.

JEAN-PIERRE Exactly. He *(7 has been living / had been living / was being lived)* on coffee and biscuits: no fruit or vegetables or meat. He *(8 wasn't eaten / hadn't been eat / didn't eat)* proper meals. Apparently, he *(9 had been warned / has been warning / warned)* that he ought to eat a balanced diet. I'm afraid that for years his health *(10 damaged / was damaging / was being damaged)*.

SYLVIE You said that he was looking much better now.

JEAN-PIERRE Oh yes. For the last few weeks, party workers *(11 took / have been taking / were taken)* it in turns to cook delicious meals for him. I think he has been learning the value of looking after one's health.

SYLVIE Perhaps that explains the rumour that he hopes to become Minister of Health!

# 6 Speech: Pronunciation of / l /, / r /

**a** **Listen, dictate, discuss.**

a)

| | |
|---|---|
| lock | rock |
| load | road |
| light | right |
| long | wrong |
| lip | rip |

b)

| | |
|---|---|
| glass | grass |
| glue | grew |
| climb | crime |
| fly | fry |
| play | pray |

**b** **In pairs. One person says either sentence a) or b): the other replies with c) or d) as appropriate. Take it in turns to start.**

1 a) The child is quite right
b) The child is quite light.
c) Yes, but if you get tired, I'll carry him
d) He's seldom wrong.

2 a) Where do you get the glass for your house?
b) Where do you get the grass for your house?
c) They make it in a nearby factory.
d) It grows behind the house.

3 a) This road is uneven.
b) This load is uneven.
c) Then we'll go a different way.
d) Then I'll rearrange it.

4 a) That was a terrible climb.
b) That was a terrible crime.
c) Yes, murder is always shocking.
d) Yes, you must be exhausted.

5 a) Will you collect her?
b) Will you correct her?
c) I always do, but she still makes that mistake.
d) I'm afraid I'm not going in that direction.

6 a) Are you the tourist?
b) Are you the tallest?
c) No. I live here.
d) No. François is taller than me.

# 7 Vocabulary 2: Phrasal verbs with *stand*

**Study this example and note the structure of a phrasal verb:**

PHRASAL VERB

| | A | B | |
|---|---|---|---|
| I couldn't | make | out | what he was saying. |

A is the main verb.
B is the particle (either an adverb or a preposition).

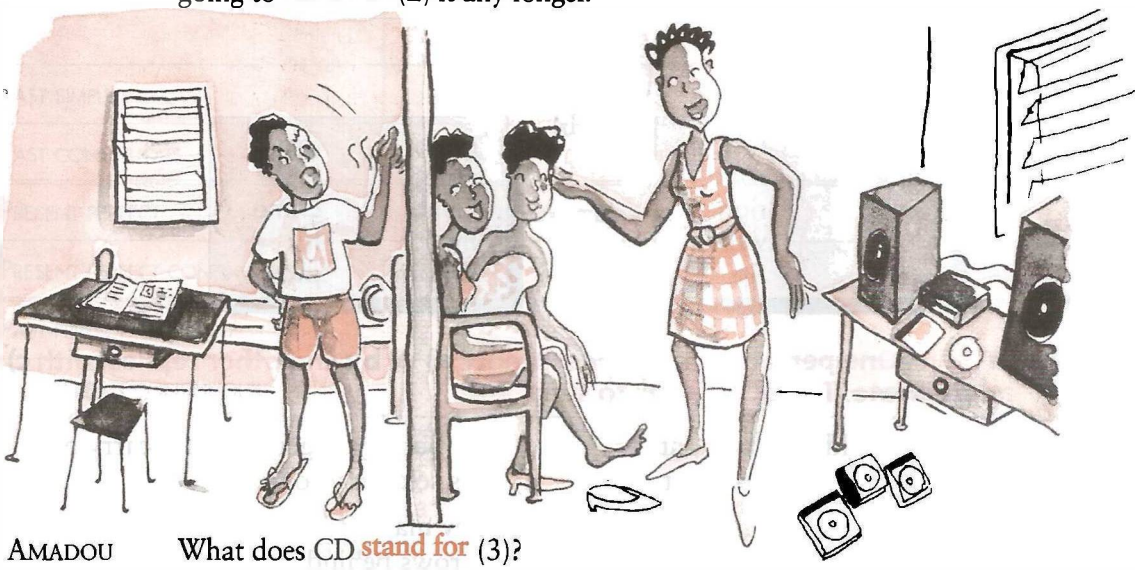
**a** **Study these conversations and work out the meanings of the phrases in colour. Ignore the numbers in brackets at this stage.**

1 CHAIRMAN Gilles is going to stand for (1) election as our secretary.

TREASURER Isn't Claire going to continue as our secretary?

CHAIRMAN No. She's decided to stand down. I think we should elect Gilles. In my opinion, he stands out as obviously the best candidate.

2 PAUL My sister plays her CDs far too loud. My room's next to hers and I'm just not going to **stand for** (2) it any longer.



AMADOU What does CD **stand for** (3)?

PAUL Compact disc: it's a way of recording music.

3 MARIE They've arrested Françoise for theft! All her friends have deserted her.

KOSSIA I'll **stand by** her. I'm sure she's innocent. Who's taking her part in the play?

MARIE I'm going to **stand in** for her.

4 DRISSA I've just had a big row with my father. I couldn't just **stand by** and let him make life miserable for my sister.

PIERRE Whatever happened?

DRISSA He refused to let her go out on Saturday night. She had arranged to meet Jean, but couldn't do so. Jean was very angry that she had **stood** him **up**. The trouble is that she never **stands up to** our father. She always does what he wants without any discussion. If she had explained that she had arranged to see Jean, he would probably have let her go.

**b** **Match each phrasal verb with its meaning.**

| PHRASAL VERBS | MEANINGS |
|---|---|
| **stand down** | stay loyal to someone |
| **stand by** (intransitive) | be clearly seen or remembered |
| **stand by** (someone) | defend oneself against someone |
| **stand for** (1) | resign |
| **not stand for** (2) | represent |
| **stand for** (3) | look on and do nothing |
| **stand in** | fail to meet someone as arranged |
| **stand out** | take someone's place |
| **stand up to** | offer oneself for election |
| **stand** (someone) **up** | refuse to tolerate or accept something |

Speaking in pairs

**Make up and practise conversations using these situations and phrases.**

1 A boy has failed to keep an arrangement to go to the cinema with a girl. She is angry and says she cannot accept this behaviour. A friend of his has remained loyal to him and supposed that he must have fallen ill suddenly. The girl discusses these things with a friend.

stand by
stand for
stand up

2 Two people are discussing a girl they know. One says that his clearest memory of her is that she always allowed her elder sister to tell her what to do. The other remembers the occasion when she gave up her place in the athletics team because her sister wanted to be in the team.

stand down
stand up to
stand out
("in my memory")

## 8 Communication 2: Apologising and accepting apologies

**There are many different ways of apologising and accepting apologies. Study the following conversations and try to see that different ways are suitable for different occasions.**

FUNCTION 10



*Informal*

1 You take someone's place or thing:

OFFENDED PERSON That's my umbrella!
YOU I'm very sorry.
OFFENDED PERSON That's quite all right, no harm done.

2 You bump into someone, sneeze very near them, etc.

YOU Please forgive me. / Forgive me, please. { I lost my balance. / That was very clumsy / careless of me. / I was taken by surprise.
OFFENDED PERSON It really doesn't matter / Not to worry.

*Formal*

3 You bump into someone, sneeze near them, etc.

YOU { I do apologise. / I (do) beg your pardon.
OFFENDED PERSON { That's perfectly all right. / There's no need to apologise.

4 You have offended someone, especially by saying something wrong (*ex:* by contradicting someone in strong language, by a false accusation).

YOU Please forgive me for / excuse me for { contradicting you just now / accusing you of ...
I was quite wrong / You were quite right.
OFFENDED PERSON { That's all right. There's no need to say any more about it. / It's really not a matter of great importance.

NOTE You can also use Excuse me:

- to gain attention when someone is speaking to another person or doing something else
- to ask someone to let you go past.

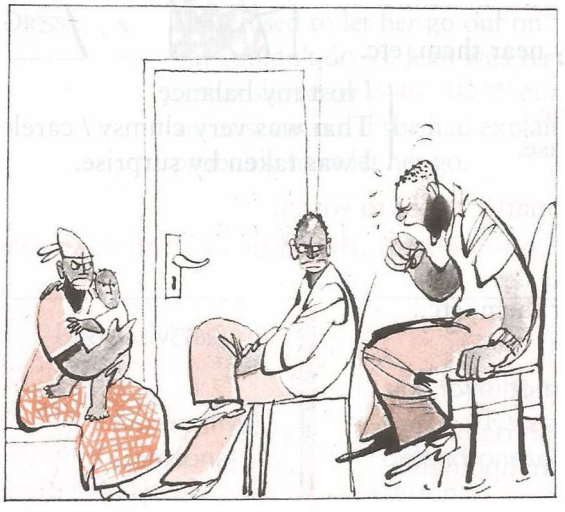
Speaking in pairs **Make up, write down and then practise saying a short conversation for each of these situations. One person apologises; the other accepts the apology.**

1



'Excuse me. Those are my boots you're wearing.'

2



3



4 You have recently insisted that the sun goes around the earth. When you find out that you are wrong, you apologise.

5 You arrive late for class.

6 You have wrongly accused someone of doing something wrong.

7 You have misquoted a rival politician by mistake. Make a public apology.

## 9 Listening: Interviews before an election

**Listen to each discussion and answer the questions about it.**

A 1 Which party does Mr Bell lead?
2 What does Mr Koumba think about Mr Bell?
3 What will Mr Koumba do when it is time to vote?

B 4 How will Ms Bakia vote?
5 What issues does she think important?

C 6 What percentage of the voters know how they will vote at the moment?
7 What is the interviewer's job?
8 What is Mr Bah's opinion of opinion polls?

## 10 Activity: Holding an election

**Hold an election like this.**

PLANNING

- **Choose 2 or 3 parties to contest the election.**
  *Ex:* The Environmental Party
  The New Democratic Party
  The Party of National Salvation
- **Decide on the main policies of each party.**
  *Ex:* to ban cars from cities
  to introduce more solar and hydro-electric power
  to extend the vote to all secondary school pupils
  to double the number of university places
  to build more railways
  to lend more money to new businesses
- **Choose a leader for each party.**

THE CAMPAIGN

- **The party leaders give one-minute talks on their parties' policies.**
- **Other 'party members' speak for about a minute each if they want to.**

VOTING

- **Each person receives a piece of paper with a different number.**
- **Each person writes the name of the party leader he wishes to vote for on a small piece of paper, folds it and passes it to the front of the class.**
- **The votes for each party are counted.**



THE RESULT

- **The winner is announced.**
- **The winner makes a short speech:**
  – thanks his supporters
  – comments on the campaign
  – promises to serve the people
  – looks forward to a bright future

## 11 **Composition**: A report of an event

**Write a report of the election you have just held. Divide it into four parts:**
INTRODUCTION, THE CAMPAIGN, VOTING, THE RESULT.

INTRODUCTION

- Briefly state the result.
- Mention any particularly important aspect or character of the election.

THE CAMPAIGN

- Mention the various parties and the main differences between their policies.
- Say how well the party leaders spoke.
- Say what the character of the campaign was.
- Say what result seemed likely as the campaign drew to a close.

VOTING

- Say whether the voting went smoothly.
- Mention the counting process and any problems.

THE RESULT

- Give the full details of the results, describing the reactions of the voters as they were announced.
- Mention the winning candidate's speech and any important things he said.
- Make a comment about the future.
- Say whether the outcome of the election was as expected or a surprise.

# Consolidation Exercises

## A *Vocabulary : Politics and elections*

**Write out this report, putting one of these words in each gap:**

ballot, campaigners, campaigning, candidates, election, leader, meeting, party, policies, polling, posters, result, votes.

Four pupils *(1 ——)* for the Green Party in a school's *(2 ——)* have been expelled for beating up a member of the Radical Left *(3 ——)*. The 16-year-old victim received three broken teeth and cuts and bruises to his face during an election *(4 ——)*. The trouble started after the Radical Left complained about the violent methods of the Green Party *(5 ——)*. Encouraged by their party *(6 ——)* they had torn down the *(7 ——)* of the other *(8 ——)*.

The uncle of the victim said, 'I hope they learn from this incident that it's better to discuss *(9 ——)* calmly and cast their *(10 ——)* in a peaceful way.'

During the election itself there was no trouble at the *(11 ——)* station and no one interfered with the *(12 ——)* boxes.

The *(13 ——)* of the school's election will be known today.

## B Communication 1: Expressing past time

**Copy and complete this conversation, choosing one of the verb forms where there is a choice.**

DRIVER Listen to that! The engine is running sweetly. In fact it *(1 had been working / worked / has been working)* well for two days now.

FRIEND What was it like before?

DRIVER It was making a terrible noise, like a machine that makes flour. It *(2 sounded / has been sounding / was being sounded)* as if it *(3 was grinding / has been grinding / had been ground)* up pieces of metal.

FRIEND Who *(4 was repairing / has been repaired / repaired)* it for you?

DRIVER My friend Bill. He's brilliant. The car *(5 has been making / had been making / was being made)* unpleasant noises for several weeks and it *(6 has been getting / had been got / had been getting)* worse. I *(7 was being advised / had advised / advised)* by all my friends to get it seen to as soon as possible. Some said they *(8 have been seeing / was seen / had seen)* sparks flying as I drove by.

FRIEND What did Bill do?

DRIVER He *(9 took / had taken / had been taking)* one look underneath it and said it was the exhaust. It *(10 had been hung / was hanging / was being hung)* down. As I drove along it *(11 had been bumping / has been bumping)* along the road making that awful noise and sending sparks flying. And I am very angry because it was a new exhaust: it *(12 was fitting / had fitted / had been fitted)* only a month before!

## C Communication 2: Apologising and accepting apologies

**Choose one of these words for each gap:**

apologise, all, beg, clumsy, excuse, for, need, matter, right, sorry.

WOMAN SPECTATOR Ouch!

YOUNG MAN Is that your foot I'm treading on? I'm so *(1 ——)*. I thought it was a piece of wood.

WOMAN SPECTATOR That's quite *(2 ——)* right.

YOUNG MAN Haven't I met you somewhere before? I'm sure I've seen you at the Unity Bar.

WOMAN SPECTATOR What do you mean! I never go to rough places like that.

YOUNG MAN I do *(3 ——)*. I didn't mean to insult you.

WOMAN SPECTATOR That's all right. There's no *(4 ——)* to say any more about it.

YOUNG MAN Look at that incredible runner! Over there!

WOMAN SPECTATOR You've knocked my headtie off!

YOUNG MAN *(5 ——)* me, please. That was very *(6 ——)* of me.

WOMAN SPECTATOR It's all *(7 ——)*. I can put it on again. It really doesn't *(8 ——)*.

YOUNG MAN Actually, it would be better if you left your headtie off. Then the people sitting behind you would be able to see much better.

WOMAN SPECTATOR Who do you think you are, young man? You have no right to tell me how to dress.

YOUNG MAN Oh, I do *(9 ——)* your pardon. Please forgive me *(10 ——)* mentioning your headtie.

WOMAN SPECTATOR No, I won't! There's a vacant seat ten rows away over there, and I suggest you go and sit in it at once.

UNIT 10

# ART, CRAFT

## RAINSTORMING

Name any painters, sculptors, dancers, singers or other artists whom you know of. Describe their work. Say whose work you like best.

## 1 Picture interpretation



**Study the picture and answer these questions:**

1 What are these people doing?

2 Why are the pictures there?

3 What are the people thinking?

4 Do you like looking at pictures?

## 2 Study skill: Scanning for specific information

**Look for the answers to these questions in the reading text. Work very quickly. Take no more than three minutes:**

1 Who was the first great influence on this artist?

2 What did John Koenakeefe Mohl do for her?

3 When did she go to the USA?

### *Guidance*

* Cast your eyes quickly down the text, looking out for key words.
  For question 1: words to do with early life and great influence.
  For question 2: John Koenakeefe Mohl.
  For question 3: USA.
* Read the sentences that include these ideas and words; they may tell you the answers.
* Read any topic sentence that may help you.

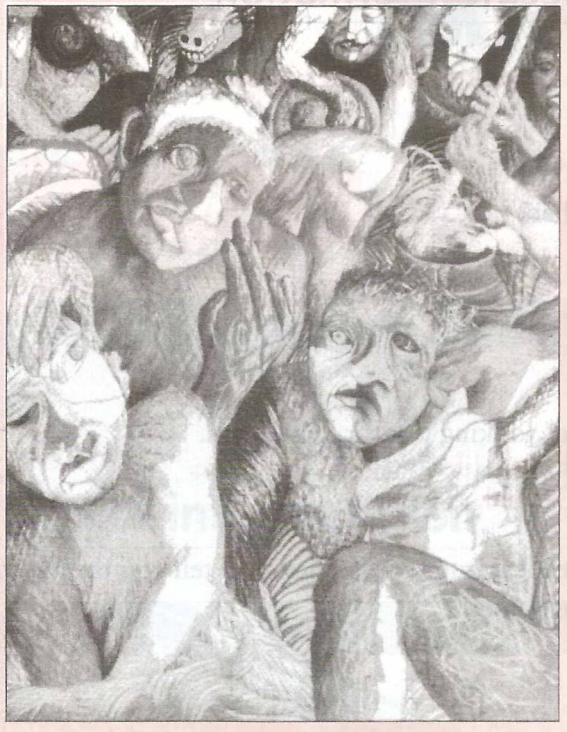
## 3 Reading

**a Read the text more slowly to discover what things are in conflict and what Mmakgabo Mmapula H. Sebidi's paintings show.**

To tell the story of Mmakgabo Mmapula H. Sebidi, artist, is also to tell the story of a black woman living and working in South Africa today. The subjects of her paintings are so closely linked with the culture of that country that it is impossible to separate the artist from the turmoil of a changing society. Her work has been described as anguished, tormented, emotional, vibrant, unsettling.

The name Sebidi means 'boiling' and it is certainly true that her works boil over with the energy of a unique talent. Uninhibited and forceful in her art, Mmakgabo uses vivid colours, distorted figures, animal heads and various symbols all crowded together in clashing combinations. Many of her works in a recent exhibition deal with the painful conflict between traditional and modern African life. She has experienced firsthand the clash of lifestyles. She also expresses life in a society governed by apartheid, which has dictated how she has lived for all but the first five years of her life.





Mmakgabo Mmapula H. Sebidi was born in a village north of Pretoria about 50 years ago. She remembers growing up amid the tranquillity and order of village life, which she loved. The traditional customs, beliefs and family roles were clearly defined, and made sense to her. Early on, however, the seeds of the cultural conflicts that would later be reflected in her art were already taking root. Her mother, like many others, left the village to work in the city. So Mmakgabo experienced the wrenching sadness of family disruption from an early age.

She was brought up by her grandmother whom she greatly respected and who became the dominant force in her life. It was her grandmother who first advised her that 'actions speak louder than words'. 'I was told by my grandmother,' Mmakgabo recalls, 'that this mouth of mine would not grow anything; if you follow the mouth, you will go to the dead world.' And it was her grandmother, a traditional mural painter, who gave the young girl a sensitivity to art as well as a deep respect for the values of the community.

Later, Mmakgabo went to Johannesburg to join her mother. She was unhappy and confused by city life. The clarity of the traditional society gave way to what seemed to her a fragmented, un-African and unfamiliar way of living. Township life was harsh: women were frequently treated as little more than sex objects in a society where only material things were important. Throughout the 1960s she worked as a domestic, cook and later as a dressmaker.

However, one of her employers recognised her flair for art and gave her some paints. She received encouragement from John Koenakeefe Mohl, a prominent artist, and her own career as an artist began. He arranged to have her paintings shown at the 'Artists Under the Sun' exhibition in 1977. These early works, showing rural black people in traditional scenes were strictly representational. They sold very well.

Traditional African customs are everywhere in her works. The husband's eating dish, for example, appears more than once. It is always decorated as his special dish, as it is in village life. When the man dies, the dish is turned over and is not used by anyone else. She is critical of the wedding ring – 'the wire', as she calls it – imposed on Africans by 'others'. She said that such things were not needed.

In 1988 she won a competition to work in the U.S.A. for 45 days in a peaceful setting. 'There were no cars and there was no noise there, and the traditional things were coming back to me a lot.' Her new paintings burst out with uncontrolled energy and conflict. The figures in her paintings were distorted, mutilated, disjointed, showing the splits between traditional and modern, rural and urban, resulting in what Mmakgabo calls 'Life cut in pieces '. A tragic aspect of the paintings is the realisation that it is not possible to go back to the old ways. To a large extent, the traditional African rural life is permanently changed by the necessities of modern existence.

As Mmakgabo has moved from the village to the townships, so her painting has travelled a long journey from the peace of pastoral scenes to the painful expression of life in the changing South Africa of today, tortured and troubled as it has been.

**b** **In groups, decide on the right answer to each question and justify it from the text.**

1 Compared with the lives of most black South African women, Mmakgabo's life has been:

A better B worse C typical D unusual

2 What is she closely linked with in the first paragraph?

A life in South Africa B rural society
C pain D female unemployment

3 What is or are described as 'anguished', 'tormented' etc., in the first paragraph?

A life in South Africa B African women
C earning a living D Helen Sebidi's paintings

4 The main conflict in her paintings is between:

A freedom and oppression
B traditional and modern African life
C her mother and grandmother
D her domestic and artistic work

5 The reader needs to know that her mother left her, to work in the city, because:

A the pain of this sort of separation is shown in her work
B this delayed her artistic career
C this encouraged her to follow in her mother's footsteps
D her mother's work provided money for her paints

6 Who among the following people are not mentioned as helping her become an artist?

A her mother B her grandmother
C one of her employers D John Koenakeefe Mohl

7 She is critical of the wedding ring because it is:

A traditional B metal C foreign D expensive

8 While in the USA she

A made fewer paintings than usual B painted very actively
C missed Africa D destroyed some of her paintings

**c** **On your own:**

1 **Match each picture on page 134 with one of these labels:**

a pastoral scene

a distorted figure

a still life

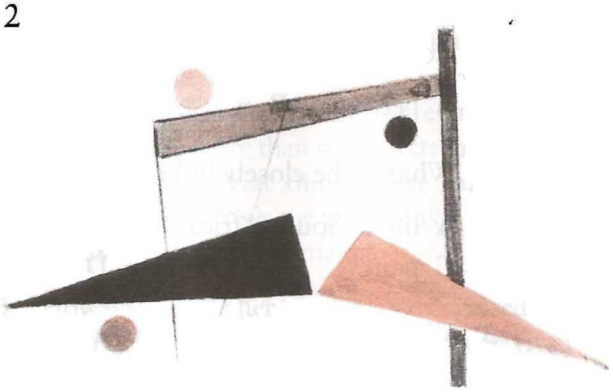
an abstract work

a representational figure

1



2



3



4



5



**2 Write down words from the first three paragraphs of the text that mean nearly the same as these words and phrases:**

confusion, in great pain, full of life, uncontrolled, conflict, peace, break-up.

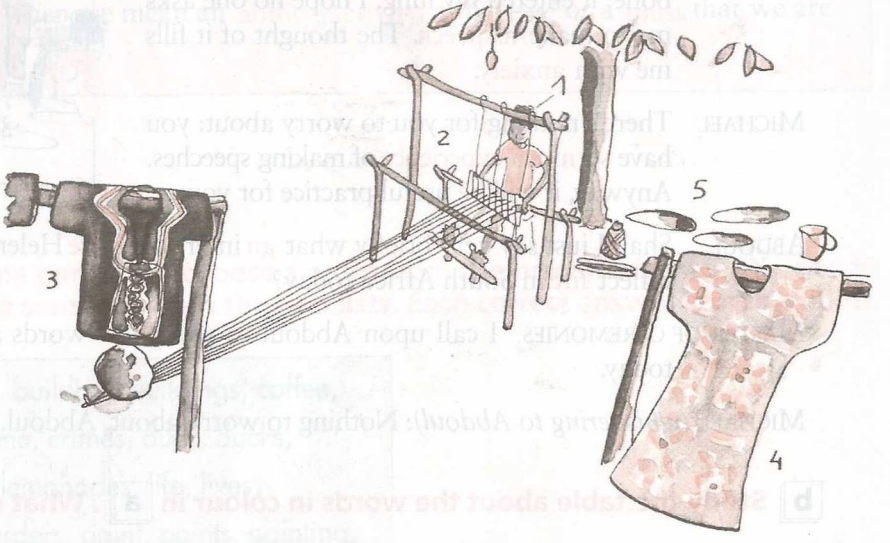
# 4 Vocabulary: Arts and crafts

## a TEXTILES

**Study the text and the picture. Decide on the right word or phrase for each label.**

The weaver is at a loom; he makes different types of cloth. The piece of cloth hanging from the rope is an embroidered cloth. The other piece, drying in the sun, is a tie-dyed cloth, and you can see others like it in the dye pit under the mango tree.

loom
dye pit
weaver
tie-dyed cloth
embroidered cloth

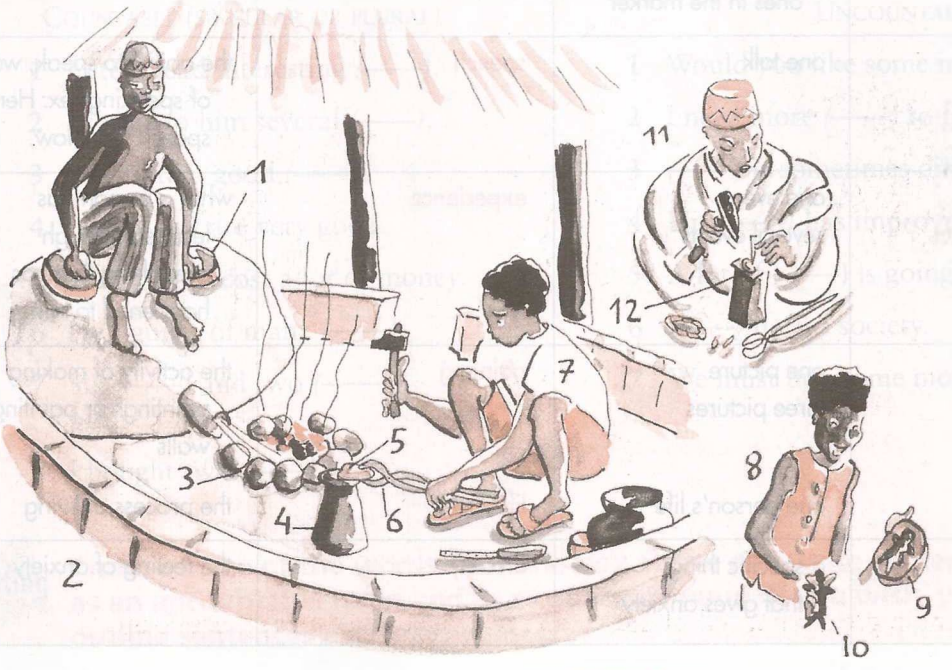



## b METALWORK

**Study the text and the picture. Decide on the right word or phrase for each label.**

This is a forge, the workshop of a smith. The smith (= metal worker) is holding a piece of metal in the tongs. He is placing it on the anvil to beat it into shape. His assistant works the bellows to make the furnace very hot. The brass caster has just taken this brass figure from a dry mould. The goldsmith is working on a ring.

smith
furnace
forge
bellows
anvil
metal
tongs
brass figure
mould
brass caster
goldsmith
ring



# 5 Communication 1: Countable and uncountable

GRAMMAR 1

**a** **This conversation takes place at a formal dinner party. Read it carefully, paying attention to the words in colour.**



MICHAEL Would you like some chicken?

ABDOUL No, thank you, I never eat chicken. I once had an unpleasant experience with a chicken bone: it entered my lung. I hope no one asks me to make a speech. The thought of it fills me with anxiety.

MICHAEL There's nothing for you to worry about: you have so much experience of making speeches. Anyway, it will be useful practice for you.

ABDOUL Shall I just say very briefly what an interesting life Helen has led and how her paintings reflect life in South Africa today?

MASTER OF CEREMONIES I call upon Abdoul to say a few words about painting in South Africa today.

MICHAEL *(whispering to Abdoul)*: Nothing to worry about, Abdoul.

**b** **Study the table about the words in colour in a . What conclusions can you draw?**

| COUNTABLE | | UNCOUNTABLE | |
|---|---|---|---|
| ***Example*** | ***Meaning*** | ***Example*** | ***Meaning*** |
| a chicken<br>two chickens | whole ones, *ex:* live ones in the market | (some) chicken | cooked, often in pieces |
| a speech | one talk | speech | the ability to speak, way of speaking, *ex:* Her speech was slow. |
| an experience<br>some experiences | one event<br>several events | experience | what a person has learned through everything that has happened to him |
| a painting<br>three paintings | one picture<br>three pictures | painting | the activity of making paintings or painting walls |
| a life | one person's life | life | the process of living |
| an anxiety | a specific thing that gives anxiety | anxiety | the feeling of anxiety |

**C** **Complete each gap in the rules with one of these words:**
a, an, counting, one, plural, process, several.

RULES:

a) We say *(1 ——)* chicken, *(2 ——)* experience, etc., when we mean *(3 ——)* object or event, and we can use such words in the *(4 ——)* when we mean *(5 ——)* objects or events.

b) We omit a or an when we mean an ability, activity, a *(6 ——)* or a mass that we are not interested in *(7 ——)*.




## Competition

**Take it in turns for one partner to choose a word from the box and for the other to fit it into an appropriate sentence from the two lists. Each correct answer scores a point.**

beer, beers, building, buildings, coffee, coffees, crime, crimes, duck, ducks, lemonade, lemonades, life, lives, murder, murders, paint, paints, painting, paintings, sculpture, sculptures, tea, teas, theft, thefts, time, times, yam, yams

COUNTABLE (SINGULAR OR PLURAL)

1 Actors lead interesting *(——)*.
2 I spoke to him several *(——)*.
3 She's had a good *(——)*.
4 Her *(——)* are very good.
5 New *(——)* cost a lot of money.
6 He's guilty of many *(——)*.
7 Six *(——)* and two *(——)*, please.
8 I bought two *(——)*.

UNCOUNTABLE

1 Would you like some more *(——)*?
2 I need more *(——)* to finish the job.
3 *(——)* is sometimes difficult.
4 His *(——)* has improved a lot.
5 A lot of *(——)* is going on in the capital.
6 *(——)* harms society.
7 We must buy some more *(——)* and *(——)*.




**Choose three of the words from the box above and write sentences using each as an uncountable noun and as a countable noun. If you wish, you may use the outline sentences above.**

# 6 **Speech**: Intonation for question tags

**The voice *falls* on the tag when the speaker is *sure* and *rises* on the tag when he is *unsure*.**

**1 Practise this conversation:**

MR DIALLO *(sure)* You forgot to lock the door, didn't you?

DAUGHTER *(unsure)* But nothing was stolen, was it?

MR DIALLO *(sure)* That's not the point, is it?

**2 Practise these conversations, using appropriate intonation:**

CHARLES We ran out of petrol!

LOUISE *(unsure)* But you filled up before you started, didn't you?

CHARLES I'm afraid I forgot.

LOUISE *(sure)* That was very careless, wasn't it?

CHARLES I didn't have enough money!

LOUISE *(unsure)* But you took plenty with you, didn't you?

CHARLES I'm afraid we enjoyed a few drinks in a café!

LOUISE *(sure)* Then it's not surprising, is it?



# 7 **Communication 2**: Checking information

**a Study these conversations. Are the speakers sure or not?**

GRAMMAR 3.1

1 ALPHA It was a great film, wasn't it?

ABIBA I don't think so. It was violent. You know I hate violence, don't you?



ALPHA But the actors were so good, weren't they?

ABIBA Since I kept my eyes shut most of the time, I can't say what the acting was like, can I?

2 GIRL I've sold all the oranges.

MOTHER You've done very well, haven't you?

GIRL Here's the money.

MOTHER That's not very much, is it? How much did you charge?

GIRL 200 Francs for one pile.

MOTHER But I told you not to sell them for less than 300 Francs, didn't I?

**b** **Study the table below and complete the following sentences with these words:** did, have, negative, part, positive, tag.

**Check your answers against the table.**

- If the verb in the first part is positive, the tag is *(1 ——)*.
- If the verb in the first part is negative, the tag is *(2 ——)*.
- If there is an auxiliary in the first part, *ex:* was, can, *(3 ——)*, it is repeated in the *(4 ——)*.
- If there is no auxiliary in the first *(5 ——)*, use do(n't), does(n't) or *(6 ——)* (n't) in the tag.
- This table sums up the possibilities.

| | POSITIVE FIRST PART, NEGATIVE TAG | NEGATIVE FIRST PART, POSITIVE TAG |
|---|---|---|
| With auxiliary | He's tall, isn't he?<br>I was wrong, wasn't I?<br>She can swim, can't she? | He isn't tall, is he?<br>I wasn't wrong, was I?<br>She can't swim, can she? |
| No auxiliary | You like her, don't you?<br>Alain speaks Chinese, doesn't he?<br>We all passed, didn't we? | |
| With auxiliary for emphasis | You do like her, don't you?<br>Alain does speak Chinese, doesn't he?<br>We did all pass, didn't we? | |
| Irregular forms | I'm late again, aren't I?<br>You'll try and remember, won't you?<br>Everyone's coming, aren't they? | You won't forget, will you?<br>Nobody has seen him today, have they? |

**c** **Study these patterns for answers to questions with tags.**

**If the first part is negative, *ex:* 'She can't swim...', it is clearer to give a longer answer, not just 'yes' or 'no'.**

| POSITIVE FIRST PART | | NEGATIVE FIRST PART | |
|---|---|---|---|
| QUESTION | He's tall, isn't he? | QUESTION | She can't swim, can she? |
| ANSWERS | Yes. (I agree that he's tall.) | ANSWERS | Yes, she can. |
| OR | No. (I disagree). | OR | No, she can't. |

Speaking in pairs

**a)** **Write down what you think you know about your partner.**

*Ex:* He / She is 16 (age).
He / She lives in ..... (house, street, district)
He / She likes ..... (hobby, pastime)
He's / She's been to .....
He / She wants to ..... (ambitions, hopes)
He's / She's got ..... brothers and ..... sisters.
His / Her uncle / aunt is a ..... (occupation).

**b) Check up about each piece of information, using an appropriate tag.**

**If you are *sure* about the information, your voice should *fall* on the tag.**
**If you are *unsure*, it should *rise*.**

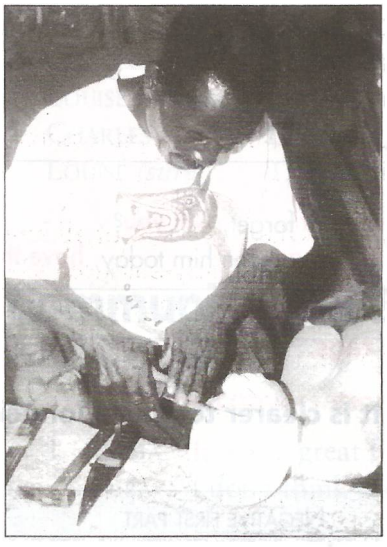
*Ex (confidently)*: You've been to Paris, haven't you? ↘

**c) Write down what you think you know about other people and then check up on each piece of information with your partner.**

*Ex:* Julie wants to be a pilot, doesn't she?

## 8 Listening

**Read the instructions below. Then listen to the interview with Emile Yebo Guébéhi and carry out the instructions.**



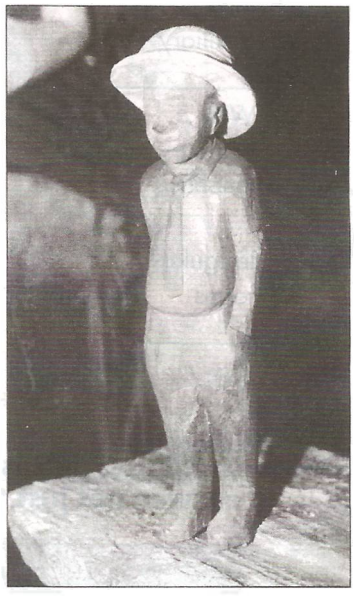
INSTRUCTIONS

1 Write notes on two kinds of sculpture that Emile Yebo Guébéhi makes.

2 Say where he works and whether he is glad to work there.

3 Tell the story of the dishonest keeper.

4 Say what Emile Yebo Guébéhi does if he sees a face that interests him.



## 9 Composition: Letter to an adult friend




**Plan a 'thank you' letter to the parents of one of your friends whom you have recently stayed with for a few days. Here are some ideas:**

- Ask how members of the family are. If someone was not well, say you hope they will soon be better.
- Say how much you enjoyed your visit and what you especially liked, giving details (*ex:* an art exhibition, a local ceremony, celebration or other event).
- Mention any interesting news about yourself and / or members of your family.
- Mention any other topic.
- Make concluding points and send greetings.
- End Yours sincerely followed by your names.




Write your letter.

### *Guidelines* *Style*

* Use a semi-formal style.
* Use simple and direct language.
* Avoid very long sentences.

# Consolidation Exercises

## A *Vocabulary*: Arts and crafts

**Choose one of these words for each gap:**

anvil, beads, bellows, bellows, carvers, carver's, carvings, crafts, craftsmen, dye pit, embroidered, forge, ivory, looms, smith, weavers.

HOST Come and I'll show you around the crafts market. It's where *(1 ——)* of all kinds sell the things they make: wood *(2 ——)*, necklaces made of brightly-coloured *(3 ——)*, beautifully *(4 ——)* cloth, *(5 ——)* carvings, leatherwork and many other things.

GUEST I'd much rather see the craftsmen at work making the things.

HOST All right. We'll start here at the *(6 ——)* where the smiths work. Be careful! Don't trip over the *(7 ——)* and fall in the fire.

GUEST I can see it. It must be very hot for the *(8 ——)*. I'd prefer to work the *(9 ——)*.

HOST Now I'll take you to the place where cloth is made. It's impressive to see the way the *(10 ——)* use their *(11 ——)*. Be careful! Don't fall into that hole over there: it's a *(12 ——)* and very deep.

GUEST I'm not blind! Can we see the wood carvings being made next?

HOST Certainly. Here we are. Ouch!

GUEST What's the matter?

HOST I think a piece of wood from a wood *(13 ——)* chisel hit me in the face.

GUEST I'm so sorry about that. You're sure you're all right?

HOST It's all right. It's nothing really serious.

GUEST Thank you very much for taking your time to show me round the *(14 ——)* market. You know what? I think I'm going to ask one of the *(15 ——)* to carve your face. You'll laugh your head off. Your cheeks are just like a pair of *(16 ——)*.

HOST Well, that's very kind of you ...

## B Communication 1: Countable and uncountable

**Choose the correct expression, where you have a choice.**

BOSS Is everything ready? I'm glad to see the cameras are here. It will certainly be good for *(1 business / a business)* if we are on *(2 television / a television)*.

ASSISTANT I wish I had been able to buy *(3 television / a television)* in time for our launch. Come on. The pilot is waiting for us. This is going to be *(4 really thrilling experience / a really thrilling experience)*. Are you nervous?

BOSS No. The pilot has *(5 considerable experience / a considerable experience)*.

REPORTER I hear you are launching *(6 new business / a new business)*. Can you tell me what it is?

BOSS Certainly. We are offering *(7 transport service / a transport service)* for people who are here *(8 on business / on a business)*.

REPORTER Won't they be afraid to fly?

BOSS Not at all. These helicopters have an excellent safety record. There have been no *(9 death / deaths)* in this model. Travellers have more reason to be afraid of *(10 death / a death)* on the roads. Our service will be very popular. It's a very quick way to travel. So busy people will save *(11 time / a time)*. And we'll look after them while they're on board, providing food and video entertainment. In fact we'll give them *(12 good time / a good time)*. Are you ready with your cameras?

ASSISTANT *(whispering)* There's a serious delay. The airport authorities say the pilot's *(13 paper / papers)* aren't in order. I think his licence is out of date.

## C Communication 2: Checking information

**Choose an appropriate tag for each gap.**

a) A We aren't all perfect, *(1 ——)*
B Why do you say that? You've done something wrong, *(2 ——)*
A Well, it depends on what you consider wrong. I needed a drink badly.
B You haven't drunk the last bottle of lemonade, *(3 ——)*
A You don't mind, *(4 ——)*
B You know I'm expecting a guest, *(5 ——)*
A Yes.
B So it was bound to be a problem, *(6 ——)*
A I suppose so. I'm sorry.

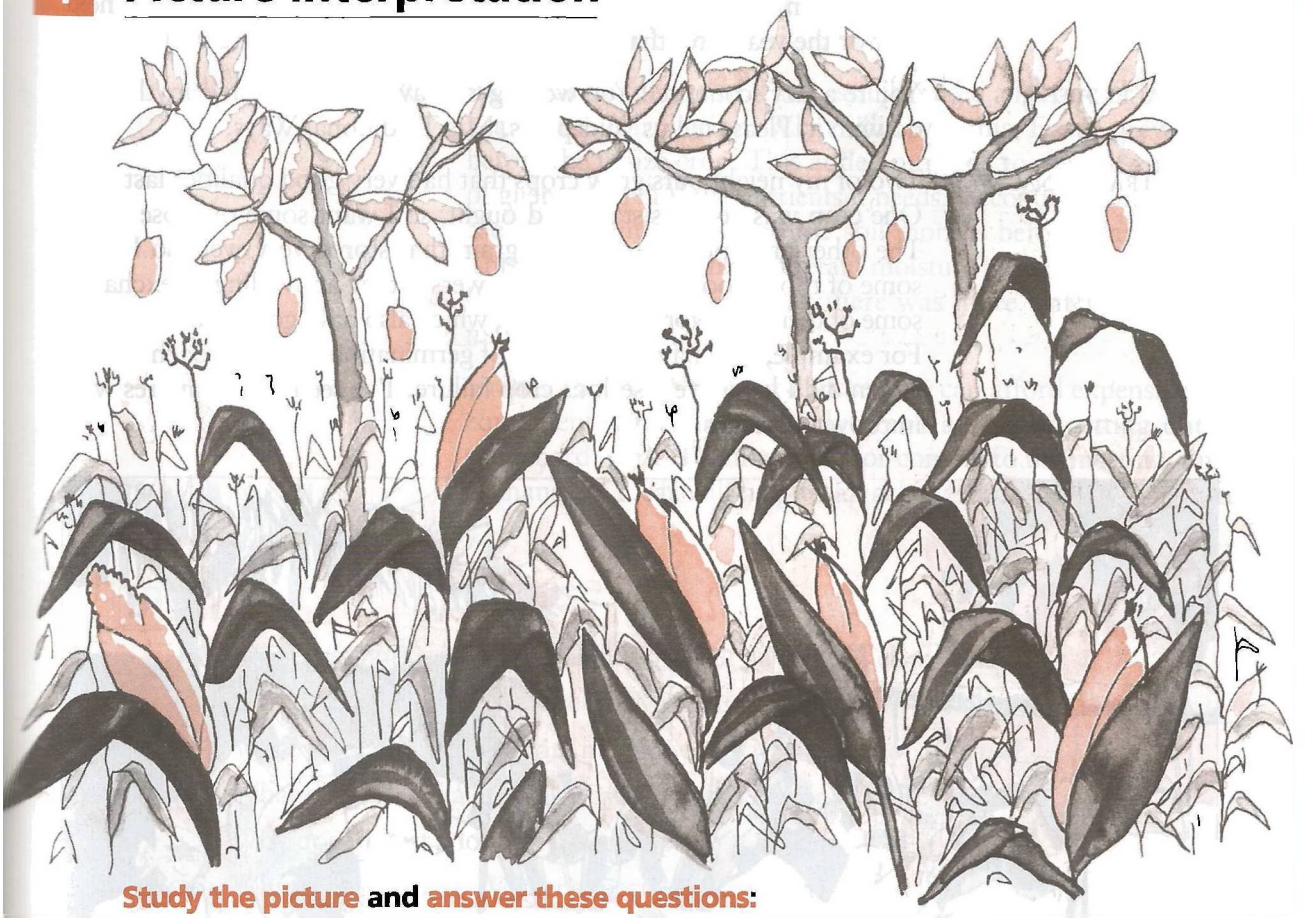
b) A It's nice weather, *(7 ——)*
B Yes. But it will rain this afternoon.
A Why?
B We have an important match. It always rains for matches, *(8 ——)*
A You really are a pessimist, *(9 ——)*

# SEEDS FOR THE FUTURE

**BRAINSTORMING**

What changes in agriculture are taking place in your area? Are new methods and crops being introduced? Are traditional methods being brought back?

## 1 Picture interpretation



**Study the picture and answer these questions:**

The picture shows a maize crop growing under mango trees. Is this a good idea?

Why (not)?

How can it help the mangoes or the maize?

Can you think of any problems?

How might they be overcome?

## 2 Reading

**a** **Read to discover what seed qualities are mentioned in this discussion and who favours each of them.**

VILLAGE CHIEF — It's time to choose our maize seed for next year. I think we all get on well enough with each other to exchange our ideas. I'm sure we have a lot to learn from each other. Can you each tell me your plans?

MR MINIMUM WORK — I'm going to buy the high yielding variety from the seed company. It yields so much more than our traditional varieties. I calculate that if I use this seed, I need only plant a quarter of a hectare instead of a whole hectare. I will be able to save my energy for other things.

VILLAGE CHIEF — I know what you're getting at: you will save your energy so that you can sit and drink with your friends. Anyway, how will you pay for the seed?

MR MINIMUM WORK — With a loan, of course. With any luck I won't be asked to pay it back next year or the year after that! I'm all in favour of high yielding varieties.

VILLAGE CHIEF — You're a lazy scoundrel! You won't get away with it, if I have anything to do with it. Please tell us your plans, Mrs Traditional Ways.

MRS TRADITIONAL WAYS — Two of my neighbours grew crops that had very good qualities last year. One crop was very resistant to drought, so I want some of those seeds. The other crop produced a hard grain that stored very well, so I want some of those, too. I will ask the growers if they are willing to exchange some of their seeds for some of mine, which also have good characteristics. For example, they have a high rate of germination. My approach works. When did I last have a serious crop failure? I've seen a few failures with improved varieties.



VILLAGE CHIEF — You're a good example to us all, Mrs Traditional Ways. It's because of people like you that when the time comes to choose seeds we still have a wide variety of characteristics to select from in our village. I'm glad you're getting along so well. Tell us your plans please, Ms Polly Hectares.

MS POLLY HECTARES — This year I'm going to plant ten hectares of our locally produced seeds and ten of the high yielding variety. But I'm not choosing the HYVs for the same reason as Mr Minimum Work. He's going to have problems if there's a period of drought. The HYV can't stand it. He's also going to have problems if he's too lazy to get down to some thorough weeding when necessary. He won't get the crop he expects at all. I don't know if anyone can get this across to him. One reason why I'm choosing the HYV is because I can irrigate it, so it will succeed. Another reason is because the HYV has shorter stalks, so the beans and groundnuts which I will plant between the maize ridges will have more light than with the tall local varieties.

VILLAGE CHIEF — Of course, you can grow the HYV here because you can irrigate them. But many of us can't afford irrigation equipment.

MR HARD WORKER — It's not as simple as that. I successfully raised a hectare of HYV maize last year without irrigation. What I did was this. First I grew groundnuts before the maize crop. This added nitrogen to the soil, and is one way of giving the HYV the nutrients it needs. Secondly, I dug the remains of the groundnut plants into the soil months before planting the maize. This organic matter helped retain moisture in the soil. Thirdly, I weeded the crop regularly. This way there was more water in the soil for the maize plants.

VILLAGE CHIEF — So the HYVs aren't only for those who can afford expensive inputs and equipment. And they certainly aren't a way of getting out of doing some hard work. Thank you all for coming to the meeting. I'm sure the exchange of ideas will help us all achieve bigger harvests in future.

**b** **Answer these questions:**

1 What two faults does Mr Minimum Work have in his character?
2 What two things might cause Mr Minimum Work's crop to fail?
3 What three seed qualities are mentioned by Mrs Traditional Ways?
4 What does Mrs Traditional Ways mean by 'My approach'?
5 Why does it cost a lot to irrigate crops?
6 What was Mr Hard Worker's special achievement?
7 List the steps Mr Hard Worker took to raise a crop of high yielding maize.
8 Apart from the higher yield, what other advantage does the high yielding variety have?
9 Which people is the chief thinking of when he sums up at the end of the meeting and says
   a) those who can afford expensive inputs and equipment
   b) getting out of doing some hard work?
10 In what way does the chief change his opinion during the meeting?

## 3 Vocabulary 1: Phrasal verbs with *get*

**Find a phrasal verb with *get* in the Reading text on p. 144-145 for each of these meanings and write them in your exercise book.**

MEANINGS

1 mean
2 make progress
3 do (or not do) something and escape punishment
4 make someone understand something
5 start work on something
6 avoid doing
7 have a good relationship with

## 4 Study skill: Using an index

**An index is a list of the topics and names in a book, in alphabetical order. It gives the pages where they are mentioned and is printed at the end of the book. It is a valuable aid to a reader who wants to find information quickly. If the word you want to look up is not listed in the index, do one of these things:**

- **Look for it in the table of contents at the beginning of the book.**
- **Look up a synonym or word with a similar meaning.**
  ***Ex:*** **If trees or woodland are not listed, look up forest.**
- **Look up the larger topic it comes under.**
  ***Ex:*** **if orange isn't listed, look up citrus or fruit.**
- **Look up examples of the word.**
  ***Ex:*** **if fertiliser isn't listed, look up nitrogen, phosphate, ammonium sulphate etc.**
- **Think of a phrase that includes the word, and look up the phrase.**
  ***Ex:*** **If rotation is not listed, think of crop rotation and look it up under crop.**
- **Think of a more technical word with a similar meaning.**
  ***Ex:*** **if road is not listed, look up transport or communications.**

**If you can't find the topic you want at your first or second attempt, don't give up. Keep trying to think of other words that may lead you to it.**

Activity in pairs

**Using the index on page 147 from an agriculture textbook, say on which page or pages you would look for information on these topics:**

| | | |
|---|---|---|
| ants | high yielding variety | |
| chemicals | hillside | sprinklers |
| diseases | maize | storing grain |
| drought | market | termites |
| evaporation | plant nutrients | terraces |
| heat | rats | |

INDEX


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Cotyledon: ..... 148, 151
Earthworm: ..... 183
Economic life: ..... 18
Erosion: ..... 71, 93ff, 99ff*
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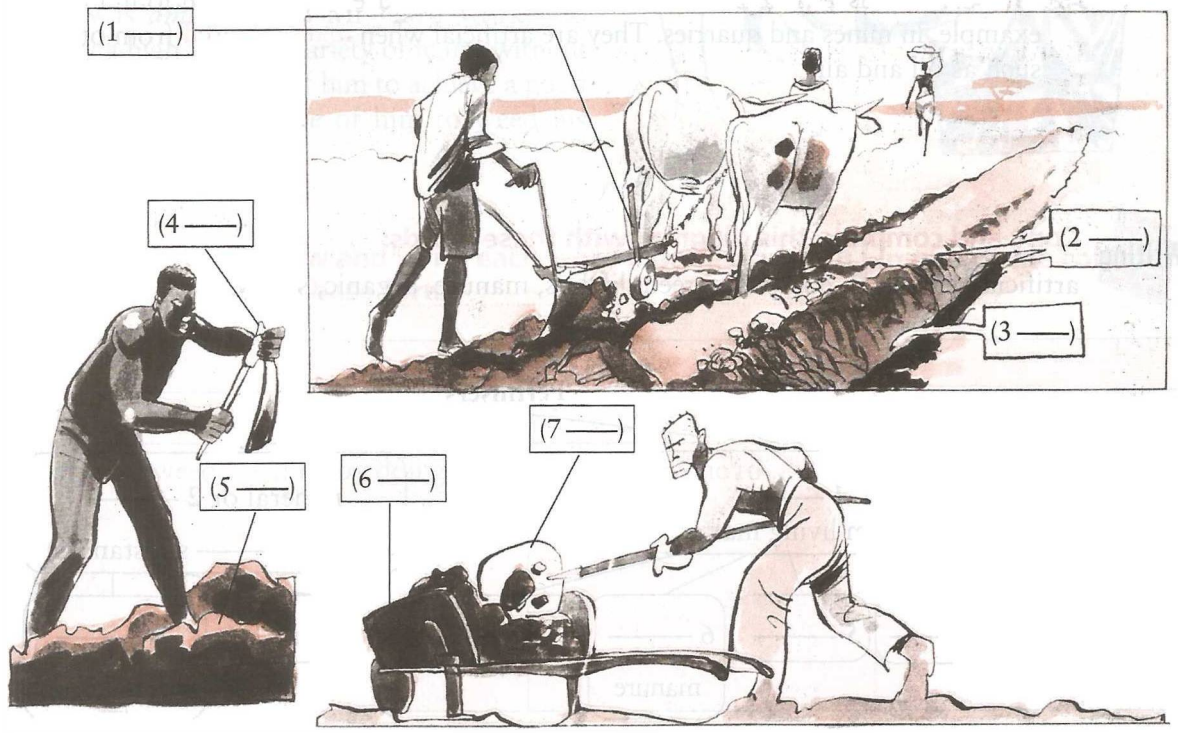

* 99ff means 'page 99 and the pages that follow it'.

# 5 Vocabulary 2: Agriculture

**a** **Study the text and the picture. Decide on the right word for each label.**

furrow, hoe, plough, ridge, spade, wheelbarrow, mound

There are several ways of cultivating the ground. The most traditional method is to use a hoe. Another way is to use a plough which may be pulled by an ox or a tractor. Ploughing a field leaves its surface with long furrows where the soil is lower and ridges where it is higher. For some crops, the soil is heaped up into mounds. If necessary, soil can be moved from one place to another by using a spade to fill a wheelbarrow.



**b** **Read this text, noting the words in colour, then carry out the matching task.**

Weeds deprive a crop of water and nutrients, so they should be removed. Weeding, like cultivation, can be done in a traditional manual way or in a modern mechanical way. A farmer can either weed his crops by hand using a hoe or his bare hands, or he can spray them with a herbicide and so kill the weeds.

**Match the words in column A with their meanings in column B.**

| A | B |
|---|---|
| manually | to apply liquid in the form of tiny drops |
| mechanically | a weed-killing substance |
| a herbicide | using a machine |
| to spray | to remove unwanted plants |
| to weed | using one's hands |

**c** **Read this text, noting the words in colour.**

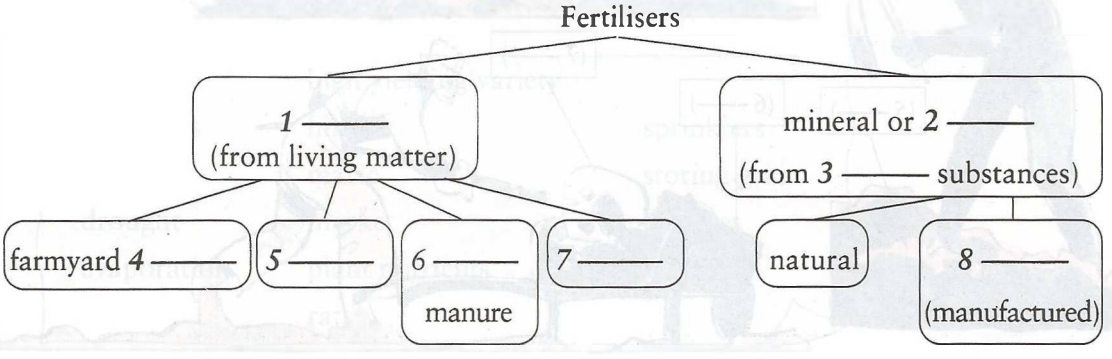
Plants take up some of the food (nutrients) they need through their roots while the leaves absorb more food from the air. Fertilisers can be used to enable the soil to feed plants better. Fertilisers fall into two main categories: organic fertilisers and mineral fertilisers.

- Organic fertilisers come from living matter and are natural. They are substances of plant, animal or human origin. A distinction is made between the following organic fertilisers:
  – farmyard manure: a mixture of animal dung and bedding (dry grass or straw);
  – compost: a mixture of vegetable waste heaped up and left to rot;
  – green manures: plants grown to be buried in the soil and left to rot there;
  – slurry (liquid manure) from animal urine.
- Mineral fertilisers come from inorganic (lifeless) substances. These fertilisers, often called chemical fertilisers, can be natural or artificial. They are natural when found in nature, for example, in mines and quarries. They are artificial when manufactured from other products such as oil and air.




**Copy and complete this diagram with these words:**

artificial, chemical, compost, green, lifeless, manure, organic, slurry.



# 6 Communication 1: Some patterns with verbs

GRAMMAR 3.1

**a** **Read these paragraphs, which are based on the Reading text on p.144-145. Look at the pattern that follows each word in *italics*.**

The village chief ***wanted*** everyone to attend a meeting. He believed their discussion would ***help*** them to achieve better harvests in future and ***enable*** them to earn more money. He ***asked*** them to describe their plans.

Everyone knew that Mr Minimum Work would ***avoid*** weeding his crops if possible, because he didn't ***enjoy*** doing any kind of work. It was ***lazy*** of him to try to avoid weeding and ***foolish*** of him to be so lazy because he ***risked*** losing his crops. No one ***offered*** to weed his crop for him!

Mrs Traditional Ways always ***managed*** to produce a good crop. She succeeded in doing this by choosing her seeds carefully. She ***hoped*** to obtain some drought-resistant seeds from her neighbours. She never ***failed*** to obtain a good harvest.

Ms Polly Hectares ***intended*** to plant ten hectares of locally produced seeds. She also ***planned*** to grow ten hectares of the high yielding variety. She had ***decided*** to grow both kinds. It was ***wise*** of her to do this.

It was ***ambitious*** of Mr Hard Worker to grow a high yielding variety of maize without irrigation and ***clever*** of him to achieve a good result. It was ***sensible*** of him to weed his crops regularly.



**b** **Copy the table below and write each word in *italics* from a in one of the columns. For verbs, write the base form.**

| PATTERNS | | | |
|---|---|---|---|
| 1 | 2 | 3 | 4 |
| *offer* to weed | *enjoy* doing | *want* everyone to ... | *lazy* of him to ... |

**C** **Study this table.**

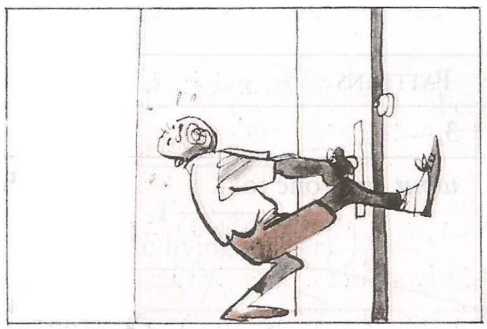
| OTHER WORDS THAT TAKE THESE PATTERNS: | | | |
|---|---|---|---|
| 1 *Verb* + to + *infinitive* | 2 *Verb* + *verb ending in* -ing | 3 *Verb* + *noun / pronoun* + to + *infinitive* | 4 *Adjective* + of + *noun / pronoun* + to + *infinitive* |
| afford | admit | advise | brave |
| agree | consider | allow | careful |
| appear | delay | expect | careless |
| arrange | deny | instruct | considerate |
| attempt | fancy | invite | cowardly |
| dare | finish | order | far-sighted |
| forget | imagine | persuade | good |
| learn (how) | involve | show (how) | helpful |
| pretend | keep | teach (how) | intelligent |
| promise | like | tell | kind |
| refuse | (not) mind | warn | nice |
| seem | miss | | optimistic |
| tend | postpone | | prudent |
| threaten | regret | | rash |
| want | stop | | stupid |
| would like | succeed in | | thoughtful |
| | suggest | | unreasonable |
| | | | unwise |
| | | | wise |

- The following verbs may take either pattern 1 or 2:

  begin, continue, intend, start

- Help may take pattern 1 or 3, and to can be omitted from both patterns.
- Try has different meanings, depending which pattern is used:

  1 I tried to open the door means I attempted to open the door.





  2 I tried lifting the door means This was the method I actually used in my attempt (to open the door).

- Remember has different meanings, depending which pattern is used:
  1 I remembered to lock the door means I did not forget to lock it.
  2 I remember locking the door means I can remember (now) that I locked the door.

Speaking in pairs

**Make up and practise saying one short conversation for each of these situations:**

1 – First speaker mentions what someone else (C) plans / hopes / wants to do.
– Second speaker comments on C's plan: ambitious / kind / foolish / wise etc. of C to ...
– First speaker says what he asked / warned / advised / told C to do.

2 – First speaker says what C promised / agreed to do for him which would allow / enable / help him to do something else.
– Second speaker asks if something went wrong.
– First speaker says C forgot / failed to keep his promise or couldn't afford to spare the time or money.
– Second speaker says it was foolish / unwise / optimistic of the first speaker to expect C to ...

3 – First speaker says it was very kind / thoughtful of C to help him to do something.
– Second speaker says C likes / enjoys helping others.
– First speaker says he offered to do something for C in return, but C refused to accept anything / would not allow him to do anything.

## 7 Speech: Pronunciation of /ɒ/, /əʊ/ as in *rod / road*

**a** **Listen, dictate, discuss:**

| | |
|---|---|
| fond | phoned |
| rod | road |
| pop | pope |
| hop | hope |

| | |
|---|---|
| cost | coast |
| bossed | boast |
| want | won't |
| shone | shown |

| | |
|---|---|
| stock | stoke |
| sock | soak |
| cock | coke |
| got | goat |

**b** **In pairs: one person says either sentence a) or b); the other replies with c) or d) as appropriate. Take it in turns to start.**

1 a) She doesn't like the coast.
b) She doesn't like the cost.
c) I expect it's too humid for her.
d) It's far too high, isn't it?

2 a) Don't forget your clock.
b) Don't forget your cloak.
c) Thanks. I would be very cold without it.
d) Thanks. I need it to wake me up in the morning.

3 a) Here's a cock for you.
b) Here's a *Coke* for you.
c) My favourite drink, thanks!
d) Thank you. We will roast it tonight.

4 a) I hope to get around now.
b) I hop to get around now.
c) Yes, there are lots of places to see.
d) It might be better to use crutches.

# 8 **Communication 2**: Comparing things idiomatically

FUNCTION 3



**Note the expressions in colour in these conversations:**

1 FARMER A I think my maize **has the edge over** yours. (= is slightly better)

FARMER B Yes. But there's **absolutely no comparison between** your cow **and** mine. (Mine is greatly superior).

2 DINER A The Sahara Restaurant is **marginally** cheaper than this one. (slightly)

DINER B Yes, but the food in the Sahara **isn't a patch on** the food here. (= isn't nearly as good as)

3 TRAVELLER A This road isn't quite **up to the standard of** the road to the capital.

TRAVELLER B It's not nearly **as good. I don't see how you can talk about them in the same breath.** (They are very different)

TRAVELLER A But **compared to** most other roads, this one's in reasonable condition.




**Use the expressions in colour in the above conversations to make up and practise a short conversation for each of these situations:**

1 Two people compare the speed, comfort and appearance of two cars.

2 Two customers compare the quality, freshness, taste, size, price, etc., of vegetables and fruit in a market.

3 Two people compare the towns they live in.

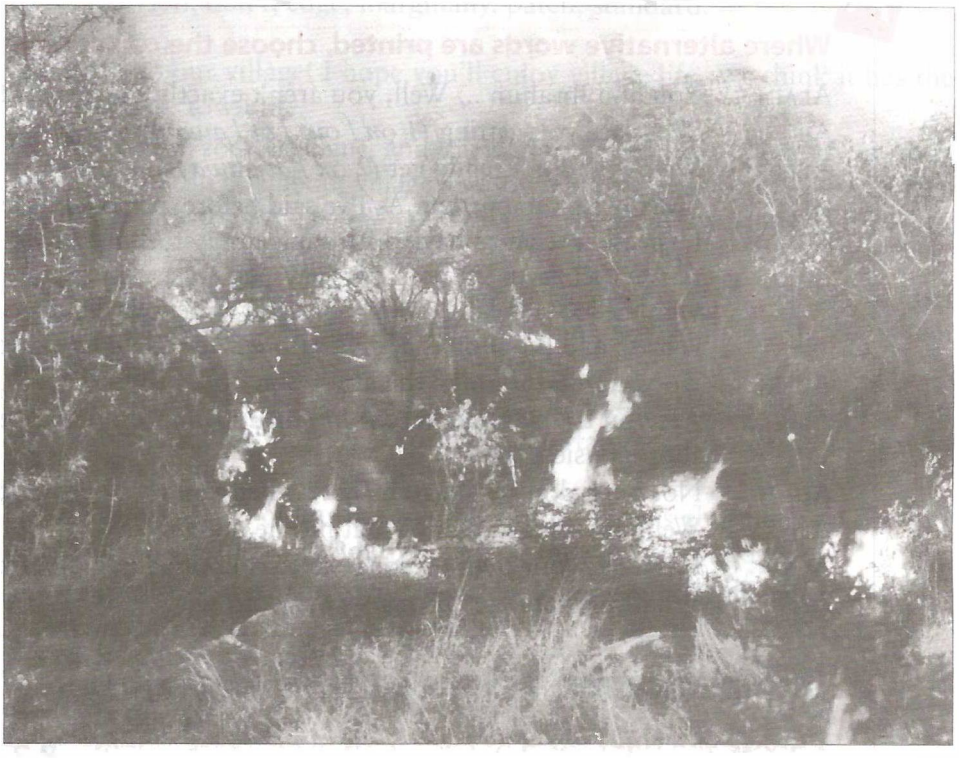
## 9 Listening

**Listen twice to the radio discussion on the harm done by bush fires. Then answer these questions:**

1 Who starts bush fires?

2 Why are they started?

3 Summarise the different kinds of damage they do.



## 10 Composition: A formal letter

**Write a letter to an agricultural adviser, asking him or her to visit your school and give a talk to your 'Young Farmers Club' on how to run a successful school garden. Follow these guidelines.**

### *Guidelines*

| | |
|---|---|
| *Opening* | Dear Mr / Mrs / Ms / Dr ... |
| *1st paragraph* | Say how you heard of this person.<br>Ask him, politely, to come and speak to your club, mentioning the topic. |
| *2nd paragraph* | Give more details: date, place and time of meeting, length of talk, time for questions at the end of it, any social aspects, such as a meal, a drink and informal chat with members. |
| *3rd paragraph* | Describe the club. Mention some of its recent and future activities. |
| *Concluding paragraph* | Mention any reason why this speaker would be particularly welcome at your school. |
| *Ending* | Yours sincerely, followed by your first name and surname. |

# Consolidation Exercises

## A *Vocabulary 1: Phrasal verbs with* **get**

**Where alternative words are printed, choose the correct one.**

ALAIN You and Ibrahim ... Well, you aren't exactly the best of friends.
ALI What are you getting *(1 on / out / at / away)*?
ALAIN Well, you don't really get *(2 on / at / away / across)* very well together, do you?
ALI It really isn't important. As I've said before, personal differences don't matter in our business. I seem to have difficulty getting it *(3 out / on / at / across)* to you that we mustn't let them stand in our way. We must simply get *(4 across / on / out / away)* with the job of selling more books and forget our differences. At the moment business is brisk and the shop is getting *(5 out / across / away / along)* well.
ALAIN Do you mind if I take the afternoon off?
ALI Are you trying to get *(6 out of / away with / on with / over above)* working at the shop's busiest time?
ALAIN No. I just don't want to be here when you find out what Ibrahim's done.
ALI Well, out with it, man. What has he done?
ALAIN He's sold your own personal collection of valuable books.
ALI What! He can't get *(7 away with / out with / out of / on with)* that!

## B *Communication 1: Some patterns with verbs*

**Choose the right form of each verb in brackets, adding *to* or *of* where necessary. Place any pronoun in the right position.**

ADOU I lent Joseph CFA1000. He said he wanted *(1 buy)* something special. But he refused *(2 say)* what it was.
ESSIS You didn't ask *(3 him, tell)* you?
ADOU I tried *(4 him, get)* to tell me, but I couldn't persuade *(5 him, give)* me an answer.
ESSIS You should have kept *(6 ask)* him until he told you. It was foolish *(7 you, give)* him the money before you knew what it was for.
ADOU He promised *(8 pay)* me back in a month's time.
ESSIS How will he manage *(9 do)* that? He'll never succeed in *(10 find)* the money so quickly. I think it would be wise *(11 us, make)* him tell us. Let's call him. Joseph! We would like *(12 you, explain)* something to us immediately.
JOSEPH You seem *(13 be)* very worried. What's the matter?
ESSIS You must tell Adou what you wanted the money for. You can't continue to avoid *(14 tell)* him. It's unreasonable *(15 you, expect)* *(16 him, give)* you the money without saying what you plan *(17 do)* with it.
JOSEPH All right. I have decided *(18 buy)* a magic ring. It says in the advertisement it will enable *(19 me, pass)* examinations and will bring me money.
ESSIS You believe all that nonsense! It's crazy *(20 you, waste)* money like that. You risk *(21 lose)* it entirely. It's time you stopped *(22 believe)* everything you read.
JOSEPH Oh dear! I think I had better tell you the truth. I wanted *(23 buy)* a present for Adou and keep it a secret. I can repay the money when I receive my wages in a month's time. Tell me, who are the people who believe everything they are told? You can't deny *(24 believe)* my story!

## C Communication 2: Comparing things idiomatically

**Choose one of these words for each gap:**

breath, compared, comparison, don't, edge, marginally, patch, standard.

FARMER Welcome to our village! I hope you'll enjoy village life. We think it has the *(1 ——)* over town life.

OFFICE WORKER Thank you for your welcome, and I'm glad to be here, but I honestly *(2 ——)* see how you can talk about village and town life in the same *(3 ——)*. Village life has so little to offer *(4 ——)* to town life. You have few shops, no cinemas, no restaurants, no stadium.

FARMER People in towns often don't know their neighbours well. We know ours and enjoy talking about each other. I don't think town gossip is a *(5 ——)* on village gossip.

OFFICE WORKER I'm happy to accept that village gossip may be *(6 ——)* more interesting than town gossip. But better quality forms of entertainment in villages are not up to the *(7 ——)* of what is available in towns.

FARMER Take another aspect of life: the quality of food. There's absolutely no *(8 ——)* between village and town food: ours is so much fresher and tastier.

OFFICE WORKER As your guest, I must allow you to win this particular argument!

## D Vocabulary 2: Agriculture

**Choose the correct word for each gap from this list:**

fertilisers, channels, chemical, organic, manually, compost, hand, sprinkler, label, manure, herbicides, crops, yielding, weeds, harvest.

MISS BORIDJA Your crops are wonderfully free of *(1 ——)*, Mr Koné. Do you remove them *(2 ——)* or use a *(3 ——)* substance of some kind?

MR KONÉ No, no. I was trying to explain to you earlier: I use no *(4 ——)* or other chemicals.

MISS BORIDJA And your maize looks excellent. This looks like a high *(5 ——)* variety to me. What a big *(6 ——)* you're going to have! Surely you use some manufactured *(7 ——)* to get such splendid results?

MR KONÉ No, no. I believe in doing everything in a *natural* way. I only use *(8 ——)* fertilisers for my crops: no potassium or nitrates, just animal *(9 ——)* and *(10 ——)*.

MISS BORIDJA I am truly impressed. Of course, you do irrigate your *(11 ——)*, don't you?

MR KONÉ Yes. You can see a system of irrigation *(12 ——)* over there, and what looks like rain here is actually a big *(13 ——)* in action.

MISS BORIDJA What's this container on the ground here?

MR KONÉ Oh! I think my workers use it to bring their refreshments to the fields.

MISS BORIDJA It has a *(14 ——)* on it. Let me see. 'Gramoxone'. That's a very poisonous chemical weedkiller! Mr Koné, you don't remove your weeds by *(15 ——)*. You've been deceiving me!

UNIT 12

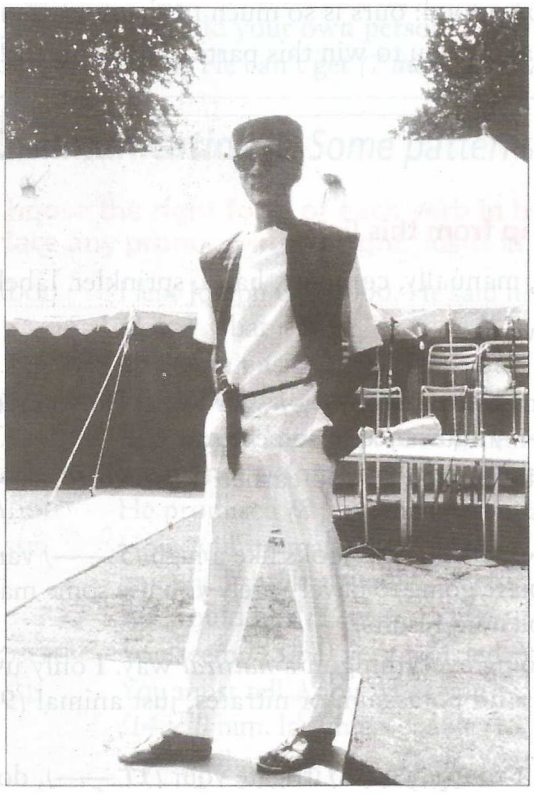
# FASHION

## RAINSTORMING

What clothes and styles are fashionable today? Give examples of styles that have just 'gone out of fashion'. Discuss fashions in other things like popular music and hobbies and pastimes. Why and how do fashions change?

## 1 Picture interpretation

Study these pictures and answer the questions.





1 Is the man wearing formal European clothes? Give reasons for your answer.
2 What features of his clothes suggest a uniform?
3 What features of his clothes suggest casual wear?
4 What features of the woman's dress are African? What features are European?
5 Is this a dress for everyday wear? Give your reasons.
6 Look at the way the man and the woman are standing. What does this suggest to you? What's happening?

# 2 Reading

**a** **As you read Text A, consider the difference between *elegance* and *fashion*. Is one permanent? Is one a quality of a person rather than of clothes?**

A

INTERVIEWER What is elegance? Does it have universal features which are valid at all times and in all places?

PACO RABANNE It's obviously a matter of convention. For me, this is the best definition: 'True elegance does not come from any particular item of clothing: it comes from a person's bearing'. Another point about elegance is that one day it goes out of fashion, since it is of the nature of fashion to do this. Women who seemed elegant in 1950 seem absurd to us today.

LORIS AZZARO I don't entirely agree with this last point. Of course, it is true to say that elegance is to do with bearing – that is, a way of walking, of sitting down, of getting out of a car, but in that case it cannot become unfashionable. Dress one woman in a potato sack and she will still be elegant, while another will still be awkward even in the most fashionable dress. A great actress once said: 'My legs aren't all that beautiful, but I know how to use them.'

**b** **Now answer these questions.**

1 What two points does Paco Rabanne make?
2 How does Loris Azzaro define bearing?
3 Why, according to Loris Azzaro, does elegance not become unfashionable?
4 What point is illustrated by the potato sack and the actress's legs?



**c** **Now read texts B, C and D and answer the questions below them.**

B

## 'Naomi sashayed down the catwalk looking a million dollars.'

***Vivienne Westwood, the British designer, who aims to rekindle the age of elegance,*** showed her clothes at the Paris ready-to-wear collections on Tuesday night.

But it was elegance at a price.

Westwood expected her models to go on to the catwalk in platforms that no self-respecting person would be seen dead in. Even Naomi Campbell, super-model, found it rather too much, falling on her back in the middle of the show.



5 What do you think platforms are?
6 What are collections?
7 What sentence suggests that the designer was unreasonable?
8 What was the price of elegance? Do you think it was worth it?
9 Demonstrate sashaying.

C



Walk down any street in Abidjan, Yaoundé, Dakar, Niamey, Lagos, Kinshasa or Cairo and you can feast your eyes on the colour and the creativity of African design.

In Bamako, the capital of Mali, you can see the dark blue of a traditional Tuareg toga. Blink, and that changes to the bright and bold dye of a swaying boubou and headtie in burnt orange, pea green or blood red.

Move to Nigeria and a group of Alhajis in a sea of shimmering white brocade agbadas, throwing metres of cloth over their shoulder in their customary way. Their finely embroidered hats complete the perfect picture.

Boubous, worn by men and women in a variety of shapes and colours, have become very popular in West Africa and are now an essential part of any wardrobe. In Mali and Senegal, the majestic flowing boubou has always been the height of elegance. Its popularity has now spread outside the continent. It is immensely fashionable especially among African Americans who are hungry for African culture.

10 List the different items of clothing referred to in the text.
11 What development in fashion is mentioned?
12 What two verbs are used to describe the way a boubou moves?

D

Most of the people of the ancient world wore sandals with soles of leather or wood. They have been found in the tombs of the ancient Egyptians, who sometimes painted the portraits or names of their enemies on the soles of their sandals, the idea being that they trod them underfoot when they walked. The Greeks, on the other hand, had pictures of the people they loved on their soles, so as to leave an impression of them wherever they went.



13 What did the ancient Egyptians use the soles of their shoes for?
14 What did the ancient Greeks use the soles of their shoes for?
15 Whose portrait would you paint under the sole of your shoe? Why?

# 3 Vocabulary: Fashion

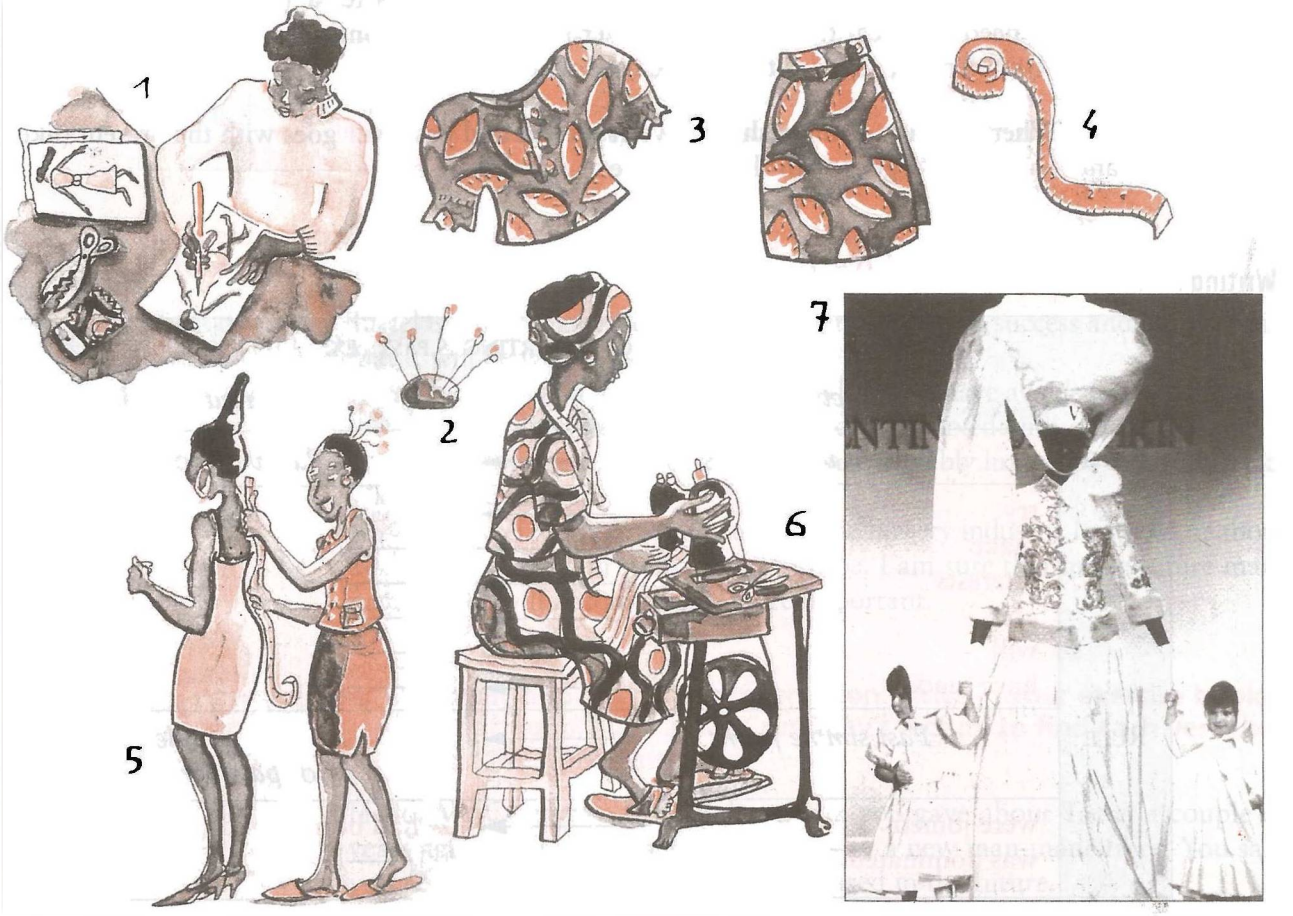
**a** **Read this text and note the words in colour:**

A weekend in the life of Britain's catwalk queen. Naomi Campbell has the **fashion** world at her feet. We accompanied the **supermodel** to Paris for a hectic weekend. First she attended a **fitting** for Versace's show. Then we rushed off to Guy Laroche where a swarm of **seamstresses** buzzed around Naomi with **tape measures** round their necks and **pins** at the ready. The fitters grumbled that she had lost weight. There was only a day before the show and everything had to be **taken in** by several centimetres. 'I faxed them my new **measurements**', Naomi said, 'but they didn't believe them.' Into the first **outfit** and out into the studio for the approval of **designer** Angelo Tarlazzi.

**b** **Choose labels from this list for these pictures:**

a fitter taking measurements | an outfit | a seamstress | pins

a fashion designer | a supermodel on the catwalk | a tape measure



# 4 Communication 1: Reporting

GRAMMAR 3G, H

**a** **Study the direct speech on the left and the report of it on the right.**

| | | *Direct speech* | *Report* |
|---|---|---|---|
| 1 | L. AZZARO | I try to create dresses which make women beautiful and attractive. Nothing else interests me. | 1 L. Azzaro said that he tried to create dresses that made women beautiful and attractive. Nothing else interested him. |
| 2 | PACO RABANNE | Clothes that are fashionable now will go out of fashion. But they will become fashionable again in 25 years' time. | 2 Paco Rabanne observed that clothes that were fashionable then would go out of fashion. But he predicted they would become fashionable again in 25 years' time. |
| 3 | MME TORRENTE-METT | Before the war there were many women designers. But when I joined in 1972, haute couture was dominated by men. Now they have made it their business, just like cooking and politics. | 3 Mme Torrente-Mett said that before the war there had been many women designers. But when she joined in 1972, haute couture was dominated by men. Now they had made it their business just like cooking and politics. |

NOTES **Each of these reports is introduced by a verb in a past tense (said, observed, said). There is no need to repeat this introductory verb as the report continues, but other reporting verbs like commented, added, etc., can be used where appropriate.**

**Where English distinguishes between present and past, will goes with the present (like can and may); would goes with the past (like could and might).**

Writing

**Copy and complete Table 1.**

TABLE 1: WHEN THE VERB OF REPORTING IS PAST (*EX:* SAID)

| | *Direct speech* | | *Reported speech* |
|---|---|---|---|
| RULE | *Present verb forms* | → | *Past verb forms* |
| | try | → | tried |
| | make | → | (——) |
| | interests | → | (——) |
| | are | → | (——) |
| | will | → | (——) |
| | have made | → | (——) |
| RULE | *Past simple forms* | → | *Past simple or past perfect* |
| | were joined | → | had been joined |
| | was dominated | → | (——) |

**b** **Study the direct speech on the left and the report of it on the right.**

| | *Direct speech* | *Report* |
|---|---|---|
| 1 | L. AZZARO I try to create dresses which make women beautiful and attractive. Nothing else interests me. | 1 L. Azzaro says that he tries to create dresses which make women beautiful and attractive. Nothing else interests him. |
| 2 | MME TORRENTE-METT Before the war there were many women designers. But when I joined in 1972, haute couture was dominated by men. | 2 Mme Torrente-Mett says that before the war there were many women designers. But when she joined in 1972, haute couture was dominated by men. |

Writing **Copy and complete Table 2.**

TABLE 2: WHEN THE VERB OF REPORTING IS PRESENT (*EX:* SAYS)

| | *Direct speech* | | *Reported speech* |
|---|---|---|---|
| RULE | *Present verb forms* | *stay in* | *the tense of the direct speech* |
| | try *(present simple)* | → | tries *(present simple)* |
| | make *(present simple)* | stays | (——) *(present simple)* |
| | interests *(present simple)* | stays | (——) *(present simple)* |
| | *Past verb forms* | *stay in* | *the tense of the direct speech* |
| RULE | were *(past simple)* | stays | (——) *(past simple)* |
| | joined *(past simple)* | stays | (——) *(past simple)* |
| | was dominated *(past simple)* | stays | (——) *(past simple)* |

**c** **Two years ago you were at a conference during which Mr Crummay gave this lecture about Tactel.**

MR CRUMMAY Tactel is a new man-made fibre. It has already been a success and I am certain that it will be widely used in the future.

It's a bit like nylon. In the past, fashion designers have avoided nylon, but now they are very interested in Tactel. Tactel can be mixed with other fibres and it gives them softness and strength. It has an incredibly luxurious feel, rather like silk, but it's much cheaper.

So far, Tactel has been mainly used in the hosiery industry. It is used in about 20% of all tights and stockings in Europe. I am sure that in the future man-made fibres will become much more important.

Writing **You now meet Mr Crummay and have this conversation. Write in your exercise book an appropriate verb for each gap. Look at Mr Crummay's lecture to find each verb, but use the rules to decide on the right tense.**

YOU Hello, Mr Crummay. I remember a talk you gave about Tactel a couple of years ago. You told us then that it *(1 ——)* a new man-made fibre. You said you *(2 ——)* certain it *(3 ——)* widely used in the future.

MR CRUMMAY I had forgotten. So I was right about the success of Tactel.

YOU Yes, you explained that it *(4 ——)* a bit like nylon. You said that in the past fashion designers *(5 ——)* nylon, but that they *(6 ——)* very interested in Tactel when it arrived on the scene.

MR CRUMMAY Did I mention that Tactel *(7 ——)* be mixed with other fibres?

YOU Yes. You said this *(8 ——)* them softness and strength. You stressed that Tactel *(9 ——)* an incredibly luxurious feel and *(10 ——)* a bit like silk, but much cheaper.

MR CRUMMAY And what did I say about its use?

YOU You said that up till then it *(11 ——)* mainly in the hosiery industry. You told us that it *(12 ——)* in about 20% of all tights and stockings in Europe. You *(13 ——)* sure that man-made fibres *(14 ——)* much more important in future.

**d** **There is an exception to the rule in Table 1 on p. 160. Study this conversation:**

ANNE How old are you?
CHANTAL I'm seventeen.
ANNE What did you say?
CHANTAL I said I'm seventeen.
OR I said I was seventeen.

**It is possible for Chantal to use the simple present 'm after the past tense said because *she still is seventeen* and her original statement 'I'm seventeen' was spoken only a moment before.**



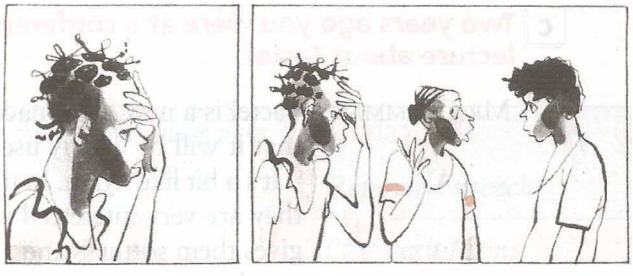

**In groups of three, use the sentences in lists 1 and 2 like this, choosing suitable verbs from the box on page 163. The second speaker (Brigitte, in the example) can use any question from list 2.**

AWA I'm tired.

BRIGITTE *(speaking to Carole)* What did she say?

CAROLE She said she was tired.

OR She said she's tired.



**LIST 1**

I'm tired.
We'll win the match.
It's going to rain.
I enjoyed the film.
I've finished!
I'm right.
My father's pleased.
Someone's borrowed my mirror.
I've lost my torch.
Anne's got the job.
I took a taxi.
Abdoul arrived early.
The flight was really exciting.

**LIST 2**

What did she / he say?
I didn't hear that.
Can you tell me what she / he said?
Did she / he say something?
What was that?
I didn't catch what she / he said.
Did you hear what she / he said?
I couldn't quite hear that.

**Add your own ideas.**

| VERBS OF REPORTING THAT MAY BE FOLLOWED BY THAT | | | | |
|---|---|---|---|---|
| add | complain | gather | note | reveal |
| admit | confirm | guess | observe | say |
| agree | consider | hope | predict | state |
| announce | deny | imagine | promise | suggest |
| answer | doubt | inform | realise | suppose |
| argue | dream | insist | reflect | swear |
| assure | expect | know | remark | threaten |
| believe | explain | maintain | repeat | understand |
| claim | fear | mean | reply | warn |
| comment | feel | mention | report | wish |

## 5 Speech: Intonation and stress for exclamations

**The voice falls on the stressed syllable. If two words are important in the exclamation, they are both stressed and have a falling tone.**




**Practise these conversations in pairs or threes.**

1 ADAMA What a beautiful flower!
MRS GAMBO Yes. It suddenly appeared in my garden.
ADAMA How amazing!

2 BOUBA Why don't we all go and visit Max?
KADJO What a wonderful idea!
MRS MBAH I'm afraid I can't come.
BOUBA What a pity!

3 ALICE They forgot to bring any money.
GERALD What idiots!
ALICE So they missed all the fun.
GERALD How sad!

# 6 Communication 2: Exclamations, wishes, offers

Writing **Study the conversation below, then choose one of these words for each gap in the tables below it:**

FUNCTION 5, 6, 7

get, had, has, how, looks, idea, try, smoothly, what.

ALIOU Is that your bicycle?

IBRAHIM Yes.

ALIOU How modern it looks! And what unusual wheels it has! I wish I had a bicycle like that. Is it fast?

IBRAHIM Very. Try it out, if you like.

ALIOU Really? What a great idea! Now?

IBRAHIM Yes. Get on it.

ALIOU How smoothly it goes! It's great.



| EXCLAMATIONS | | | | |
|---|---|---|---|---|
| PATTERN 1 | How | + adjective / adverb | + subject | + verb |
| *Ex:* | How<br>*(2 ——)* | modern<br>*(3 ——)* | it<br>it | *(1 ——)*!<br>goes! |
| PATTERN 2 | What | + noun phrase | (+ noun phrase) | (+ verb) |
| *Ex:* | What<br>*(5 ——)* | unusual wheels<br>a great | it<br>*(6 ——)*! | *(4 ——)*! |

| WISHES | |
|---|---|
| PATTERN | subject + wish + subject + past tense verb |
| *Ex:* | I wish I *(7 ——)* a bicycle like that! |

| OFFERS | |
|---|---|
| PATTERN | imperative verb |
| *Ex:* | *(8 ——)* it out.<br>*(9 ——)* on it! |

Speaking in pairs **Use the ideas in this table to have conversations with exclamations, wishes and offers like the one above.**

| | OBJECT OR ACTIVITY | WHAT YOU ADMIRE (EXCLAMATION) | WISH | WISH GRANTED | EXCLAMATION |
|---|---|---|---|---|---|
| 1 | an evening's entertainment | skilful dancers | to see them again | come again tomorrow | a great idea |
| 2 | a play | acted well | (I) could act like that | come for a rehearsal | kind of you |
| 3 | a race | it was fast | (I) could run like that | come for a training session | crazy idea |

## 7 Listening and study skill

**Make a set of notes on the talk you will hear about revision techniques so that you can pass on its main points to a friend who missed it.**

### *Guidelines*

* When you make notes, you should identify the ***main*** points and make them the ***headings*** in your notes. Place details which come under a main point below the appropriate heading and a little to the right.

a) You are going to hear a talk about revision techniques. Your friend, who is going to miss the talk, has asked you to pass on your notes. Listen to the first part of the talk, jotting down words and phrases that will remind you of the main points. Listen out for the following words and phrases which signal a new main point:

the first rule, the second thing, now I come to, next, another way, my last point.

b) Copy into your exercise book the outline notes based on the first part of the talk. Listen and complete the notes. How many of the words and phrases you jotted down are included?

REVISION TECHNIQUES

1 Start early.

2 Make a *(——)*.
   a) Divide *(——)* between *(——)*.
   b) Leave *(——)* so that you can
      1 go over *(——)* again.
      2 *(——)* if necessary.
   c) Work out *(——)*.

3 The revision *(——)*:
   a) Be *(——)*. Don't just *(——)*.
   b) Make a set of *(——)* with
      1 headings
      2 *(——)*.
   c) *(——)*.
   d) *(——)*.

c) Listen to the second part of the talk and make your own notes on its main points.

# 8 Composition: An informal letter of invitation

Preparation

**a) Read this letter inviting a friend who lives in a nearby town to a party.**

105 Chichiri Street,
Blantyre,
20th February

Dear Alain,

Sorry I haven't written to you for so long, but I've been revising hard for my exams and just haven't found the time. I'm sure you know what it's like!

Anyway, the last exam is next Friday, so we're having a party at the Albert Luthuli Memorial Hall on Saturday to celebrate the end of the course. You must come. It'll be really great if you can. A chance to meet up with some of your old friends again. Remember Jean?

I enclose a map showing how to get to the Hall from the bus stop. It's almost fifteen minutes' walk up a very steep hill, so don't bring too many things with you. But do bring whatever you need for the night. I'm sure the party will go on until very late.

Well I must get back to my revision. Please give my best wishes to your parents. Hope to see you on Saturday.

Yours ever,

Pierre

**b) Find an example of each of these features of *informal style* in the letter and write them all down:**

1 a short, simple sentence

2 a colloquial expression

3 a sentence with an exclamation mark

4 a sentence with at least two personal pronouns

5 a contracted verb form

6 a sentence with a word or words left out.

**NOTE the connections (the words in colour in the letter) which help make the letter fluent.**

**Writing** **Write a letter inviting a friend who lives in a nearby town to a party. Use the content guidelines if you wish. Otherwise use your own ideas.**

## *Guidelines*

*Paragraph 1*
* Ask if your friend is well.
* Apologise for not writing before.
* Say why (*ex:* working hard for your family or an employer).

*Paragraph 2*
* Mention an important event that is happening soon (*ex:* someone moving into a new house, leaving the area, starting a new job, getting a qualification, getting married).
* Say you are having a party to celebrate. Say where.
* Say you hope your friend (and perhaps some of his/her friends) can come.
* Say anything else you like to encourage your friend (*ex:* mention the kind of music or dancing).

*Paragraph 3*
* Say you enclose a map.
* Give some guidance about what to bring.
* Mention any other practical point.

*Paragraph 4*
* Ask about your friend's family and their health.
* Say you hope to see your friend.

# Consolidation Exercises

## A *Vocabulary: Fashion*

**Choose one of these words for each gap:**

client, designers, dress, fashion, fitting, model, outfits, platform, studio, wear, wearing

1 The fashion *(1 ———)* make these wonderful *(2 ———)*, but who wears them apart from the *(3 ———)* and a few privileged, wealthy women?

2 Today there is a revival of the *(4 ———)* of the 1970s. It's in the worst possible taste: big, blown-up wigs, tight-fitting tops, flared trousers and *(5 ———)* shoes. These are the dreadful things young people will be *(6 ———)* tomorrow.

3 Here is a little story. One day a famous industrialist arrived at my *(7 ———)* accompanied by a beautiful young woman. He wanted a metallic *(8 ———)* for her. We had a *(9 ———)*. There were some alterations to make. I asked my *(10 ———)* whether he wanted it in one or two days' time. 'No,' he said. 'It's for her to *(11 ———)* this evening.'

## B Communication 1: Reported speech

**The interview in column 1 is reported in column 2. Copy and complete the report, choosing the correct form for each verb in colour in the interview.**

| | *Column 1. Interview* |
|---|---|
| REPORTER | Fanta, are you careful about what you eat? |
| FANTA | Yes. For the last few years I have watched what I eat. I have tried to avoid food with a lot of fat in it. Where possible I choose food that has not been fried. I assure you that I always eat fresh fruit every day. |
| REPORTER | Turning to you, Ahmed. Do you watch your diet? |
| AHMED | Of course I do. For the last five years I have been avoiding soft drinks because of their high sugar content. I am very happy to drink water or fresh fruit juice. I have found that regular exercise has improved my health more than anything else. |

*Column 2. Report*

We asked Fanta if she was careful about what she *(1 ———)*. She told us that for the last few years she *(2 ———)* what she *(3 ———)*. She *(4 ———)* to avoid food with a lot of fat in it. Where possible she *(5 ———)* food that *(6 ———)*. She assured us that she always *(7 ———)* fresh fruit every day. When we asked Ahmed if he *(8 ———)* his diet, he replied that of course he *(9 ———)*. For the last five years he *(10 ———)* soft drinks because of their high sugar content. He *(11 ———)* very happy to drink water or fresh fruit juice. He added that he *(12 ———)* that regular exercise *(13 ———)* his health more than anything else.

## C Communication 2: Exclamations

**Copy this conversation, completing each gap with *how*, *what* or *what a*.**

SITA Look at these fireworks! *(1 ———)* magnificent display!

SALIHOU *(2 ———)* wonderful fireworks they are! *(3 ———)* colourful!




SITA *(4 ———)* terrible bang! The little children don't like those loud bangs.

SALIHOU But the bigger boys just love them. They are jumping up and down. *(5 ———)* excited they are!

SITA I like the 'whoosh' as the rockets go up. *(6 ———)* thrilling they are! Look at that one exploding, spreading green light right across the sky. *(7 ———)* brilliant it is! *(8 ———)* beautiful shower of stars appears from each rocket! *(9 ———)* clever people are to make such things! *(10 ———)* pity I haven't got a camera!

SALIHOU But *(11 ———)* a lot of money they cost!

SITA Yes, but *(12 ———)* happy memories for the people who see them today!

# LITERATURE

## 1 The Rain Came

*Grace Ogot*

The chief was still far from the gate when his daughter Oganda saw him. She ran to meet him. Breathlessly she asked her father, 'What is the news, great Chief? Everyone in the village is anxiously waiting to hear when it will rain.' Labong'o held out his hands for his daughter but he did not say a word. Puzzled by her father's cold attitude Oganda ran back to the village to warn the others that the chief was back.

The atmosphere in the village was tense and confused. Everyone moved aimlessly and fussed in the yard without actually doing any work. A young woman whispered to her co-wife, 'If they have not solved this rain business today, the chief will crack.' They had watched him getting thinner and thinner as the people kept on pestering him. 'Our cattle lie dying in the fields,' they reported. 'Soon it will be our children and then ourselves. Tell us what to do to save our lives, oh great Chief.' So the chief had daily prayed with the Almighty through the ancestors to deliver them from their distress.

Instead of calling the family together and giving them the news immediately, Labong'o went to his own hut, a sign that he was not to be disturbed. Having replaced the shutter, he sat in the dimly-lit hut to contemplate.

It was no longer a question of being the chief of hunger-stricken people that weighed Labong'o's heart. It was the life of his only daughter that was at stake. At the time when Oganda came to meet him, he saw the glittering chain shining around her waist. The prophecy was complete. 'It is Oganda, Oganda, my only daughter, who must die so young.' Labong'o burst into tears before finishing the sentence. The chief must not weep. Society had declared him the bravest of men. But Labong'o did not care any more. He assumed the position of a simple father and wept bitterly. He loved his people, the Luo, but what were the Luo for him without Oganda? Her life had brought a new life in Labong'o's world and he ruled better than he could remember. How would the spirit of the village survive his beautiful daughter? 'There are so many homes and so many parents who have daughters. Why choose this one? She is all I have.' Labong'o spoke as if the ancestors were there in the hut and he could see them face to face. Perhaps they were there, warning him to remember his promise on the day he was enthroned when he said aloud, before the elders, 'I will lay down life, if necessary, and the life of my household, to save this tribe from the hands of the enemy.' Deny! Deny!' he could hear the voice of his forefathers mocking him.

When Labong'o was consecrated chief he was only a young man. Unlike his father, he ruled for many years with only one wife. But people rebuked him because his only wife did not bear him a daughter. He married a second, a third, and a fourth wife but they all gave birth to male children. When Labong'o married a fifth wife she bore him a daughter. They called her Oganda, meaning 'beans', because her skin was very fair. Out of Labong'o's twenty children, Oganda was the only girl. Though she was the chief's favourite, her mother's co-wives swallowed their jealous feelings and showered her with love. After all, they said, Oganda was a female child whose days in the royal family were numbered. She would soon marry at a tender age and leave the enviable position to someone else.

Never in his life had he been faced with such an impossible decision. Refusing to yield to the rainmaker's request would mean sacrificing the whole tribe, putting the interests of the individual above those of the society. More than that. It would mean disobeying the ancestors, and most probably wiping the Luo people from the surface of the earth. On the other hand, to let Oganda die as a ransom for the people would permanently cripple Labong'o spiritually. He knew he would never be the same chief again.

The words of Ndithi, the medicine man, still echoed in his ears. 'Podho, the ancestor of the Luo, appeared to me in a dream last night, and he asked me to speak to the chief and the people, 'Ndithi had said to the gathering of tribesmen. 'A young woman who had not known a man must die so that the country may have rain. While Podho was still talking to me, I saw a young woman standing at the lakeside, her hands raised above her head. Her skin was as fair as the skin of young deer in the wilderness. Her tall slender figure stood like a lonely reed at the river bank. Her sleepy eyes wore a sad look like that of a bereaved mother. She wore a gold ring on her left ear, and a glittering brass chain around her waist. As I still marvelled at the beauty of this young woman, Podho told me, "Out of all the women in this land, we have chosen this one. Let her offer herself as a sacrifice to the lake monster! And on that day, the rain will come down in torrents. Let everyone stay at home on that day, lest he be carried away by the floods".'

Outside there was a strange stillness, except for the thirsty birds that sang lazily on the dying trees. The blinding mid-day heat had forced the people to retire to their huts. Not far away from the chief's hut, two guards were snoring away quietly. Labong'o removed his crown and the large eagle-head that hung loosely on his shoulders. He left the hut, and instead of asking Nyabog'o the messenger to beat the drum, he went straight and beat it himself. In no time the whole household had assembled under the siala tree where he usually addressed them. He told Oganda to wait a while in her grandmother's hut.

When Labong'o stood to address his household, his voice was hoarse and the tears choked him. He started to speak, but words refused to leave his lips. His wives and sons knew there was great danger. Perhaps their enemies had declared war on them. Labong'o's eyes were red, and they could see he had been weeping. At last he told them, 'One whom we love and treasure must be taken away from us. Oganda is to die.' Labong'o's voice was so faint, that he could not hear it himself. But he continued, 'The ancestors have chosen her to be offered as a sacrifice to the lake monster in order that we may have rain.'

They were completely stunned. As a confused murmur broke out, Oganda's mother fainted and was carried off to her own hut. But the other people rejoiced. They danced around singing and chanting, 'Oganda is the lucky one to die for the people. If it is to save the people, let Oganda go.'

In her grandmother's hut Oganda wondered what the whole family were discussing about her that she could not hear. Her grandmother's hut was well away from the chief's court and, much as she strained her ears, she could not hear what was said. 'It must be marriage,' she concluded. It was an accepted custom for the family to discuss their daughter's future marriage behind her back. A faint smile played on Oganda's lips as she thought of the several young men who swallowed saliva at the mere mention of her name.

There was Kech, the son of a neighbouring clan elder. Kech was very handsome. He had sweet, meek eyes and a roaring laughter. He would make a wonderful father, Oganda thought. But they would not be a good match. Kech was a bit too short to be her husband. It would humiliate her to have to look down at Kech each time she spoke to him. Then she thought of Dimo, the tall young man who had already distinguished himself as a brave warrior and an outstanding wrestler. Dimo adored Oganda, but Oganda thought he would make a cruel husband, always quarrelling and ready to fight. No, she did not like him. Oganda fingered the

glittering chain on her waist as she thought of Osinda. A long time ago when she was quite young Osinda had given her that chain, and instead of wearing it around her neck several times, she wore it round her waist where it could stay permananently. She heard her heart pounding so loudly as she thought of him. She whispered, 'Let it be you they are discussing, Osinda, the lovely one. Come now and take me away...'

The lean figure in the doorway startled Oganda, who was rapt in thought about the man she loved. 'You have frightened me, Grandma,' said Oganda laughing. 'Tell me, is it my marriage you are discussing? You can take it from me that I won't marry any of them.' A smile played on her lips again. She was coaxing the old lady to tell her quickly, to tell her they were pleased with Osinda.

In the open space outside the excited relatives were dancing and singing. They were coming to the hut now, each carrying a gift to put at Oganda's feet. As their singing got nearer Oganda was able to hear what they were saying: 'If it is to save the people, if it is to give us rain, let Oganda go. Let Oganda die for her people, and for her ancestors.' Was she mad to think that they were singing about her? How could she die? She found the lean figure of her grandmother barring the door. She could not get out. The look on her grandmother's face warned her that there was danger around the corner. 'Mother, it is not marriage then?' Oganda asked urgently. She suddenly felt panicky like a mouse cornered by a hungry cat. Forgetting that there was only one door in the hut Oganda fought desperately to find another exit. She must fight for her life. But there was none.

She closed her eyes, leapt like a wild tiger through the door, knocking her grandmother flat to the ground. There outside in mourning garments Labong'o stood motionless, his hands folded at the back. He held his daughter's hand and led her away from the excited crowd to the little red-painted hut where her mother was resting. Here he broke the news officially to his daughter.

For a long time the three souls who loved one another dearly sat in darkness. It was no good speaking. And even if they tried, the words could not have come out. In the past they had been like three cooking stones, sharing their burdens. Taking Oganda away from them would leave two useless stones which would not hold a cooking pot.

News that the beautiful daughter of the chief was to be sacrificed to give the people rain spread across the country like wind. At sunset the chief's village was full of relatives and friends who had come to congratulate Oganda. Many more were on their way coming, carrying their gifts. They would dance till morning to keep her company. And in the morning they would prepare her a big farewell feast. All these relatives thought it a great honour to be selected by the spirits to die, in order that the society may live. 'Oganda's name will always remain a living name among us,' they boasted.

But was it maternal love that prevented Minya from rejoicing with the other women? Was it the memory of the agony and pain of child-birth that made her feel so sorrowful? Or was it the deep warmth and understanding that passes between a suckling babe and her mother that made Oganda part of her life, her flesh? Of course it was an honour, a great honour, for her daughter to be chosen to die for the country. But what should she gain once her daughter was blown away by the wind? There were so many other women in the land, why choose her daughter, her only child! Had human life any meaning at all – other women had houses full of children while she, Minya, had to lose her only child!

In the cloudless sky the moon shone brightly, and the numerous stars glittered with a bewitching beauty. The dancers of all age-groups assembled to dance before Oganda, who sat close to her mother, sobbing quietly. All these years she had been with her people she thought she understood them. But now she discovered that she was a stranger among them. If they loved her as they had always professed why were they not making any attempt to

save her? Did her people really understand what it felt like to die young? Unable to restrain her emotions any longer, she sobbed loudly as her age-group got up to dance. They were young and beautiful and very soon they would marry and have their own children. They would have husbands to love and little huts for themselves. They would have reached maturity. Oganda touched the chain around her waist as she thought of Osinda. She wished Osinda was there, too, among her friends. 'Perhaps he is ill,' she thought gravely. The chain comforted Oganda – she would die with it around her waist and wear it in the underground world.

In the morning a big feast was prepared for Oganda. The women prepared many different tasty dishes so that she could pick and choose. 'People don't eat after death,' they said. Delicious though the food looked, Oganda touched none of it. Let the happy people eat. She contented herself with sips of water from a little calabash.

The time for her departure was drawing near, and each minute was precious. It was a day's journey to the lake. She was to walk all night, passing through the great forest. But nothing could touch her, not even the denizens of the forest. She was already anointed with sacred oil. From the time Oganda received the sad news she had expected Osinda to appear any moment. But he was not there. A relative told her that Osinda was away on a private visit. Oganda realized that she would never see her beloved again.

In the afternoon the whole village stood at the gate to say good-bye and to see her for the last time. Her mother wept on her neck for a long time. The great chief in a mourning skin came to the gate bare-footed, and mingled with the people – a simple father in grief. He took off his wrist bracelet and put it on his daughter's wrist saying, 'You will always live among us. The spirit of our forefathers is with you.'

Tongue-tied and unbelieving Oganda stood there before the people. She had nothing to say. She looked at her home once more. She could hear her heart beating so painfully within her. All her childhood plans were coming to an end. She felt like a flower nipped in the bud never to enjoy the morning dew again. She looked at her weeping mother, and whispered, 'Whenever you want to see me, always look at the sunset, I will be there.'

Oganda turned southwards to start her trek to the lake. Her parents, relatives, friends and admirers stood at the gate and watched her go.

Her beautiful slender figure grew smaller and smaller till she mingled with the thin dry trees in the forest. As Oganda walked the lonely path that wound its way in the wilderness, she sang a song, and her own voice kept her company.

The ancestors have said Oganda must die
The daughter of the chief must be sacrificed,
When the lake monster feeds on my flesh.
The people will have rain.
Yes, the rain will come down in torrents.
And the floods will wash away the sandy beaches
When the daughter of the chief dies in the lake.
My age-group has consented
My parents have consented
So have my friends and relatives.
Let Oganda die to give us rain.
My age-group are young and ripe,
Ripe for womanhood and motherhood
But Oganda must die young,
Oganda must sleep with the ancestors.
Yes, rain will come down in torrents.

The red rays of the setting sun embraced Oganda, and she looked like a burning candle in the wilderness.

The people who came to hear her sad song were touched by her beauty. But they all said the same thing: 'If it is to save the people, if it is to give us rain, then be not afraid. Your name will forever live among us.'

At midnight Oganda was tired and weary. She could walk no more. She sat under a big tree, and having sipped water from her calabash, she rested her head on the tree trunk and slept.

When Oganda woke up in the morning the sun was high in the sky. After walking for many hours, she reached the *tong'*, a strip of land that separated the inhabited part of the country from the sacred place *(kar lamo)*. No layman could enter this place and come out alive – only those who had direct contact with the spirits and the Almighty were allowed to enter this holy of holies. But Oganda had to pass through this sacred land on her way to the lake, which she had to reach at sunset.

A large crowd gathered to see her for the last time. Her voice was now hoarse and painful, but there was no need to worry any more. Soon she would not have to sing. The crowd looked at Oganda sympathetically, mumbling words she could not hear. But none of them pleaded for life. As Oganda opened the gate, a child, a young child, broke loose from the crowd, and ran towards her. The child took a small earring from her sweaty hands and gave it to Oganda saying, 'When you reach the world of the dead, give this earring to my sister. She died last week. She forgot this ring.' Oganda, taken aback by the strange request, took the little ring, and handed her precious water and food to the child. She did not need them now. Oganda did not know whether to laugh or cry. She had heard mourners sending their love to their sweethearts, long dead, but this idea of sending gifts was new to her.

Oganda held her breath as she crossed the barrier to enter the sacred land. She looked appealingly at the crowd, but there was no response. Their minds were too preoccupied with their own survival. Rain was the precious medicine they were longing for, and the sooner Oganda could get to her destination the better.

A strange feeling possessed Oganda as she picked her way in the sacred land. There were strange noises that often startled her, and her first reaction was to take to her heels. But she remembered that she had to fulfil the wish of her people. She was exhausted, but the path was still winding. Then suddenly the path ended on sandy land. The water had retreated miles away from the shore leaving a wide stretch of land. Beyond this was the vast expanse of water.

Oganda felt afraid. She wanted to picture the size and shape of the monster, but fear would not let her. The society did not talk about it, nor did the crying children who were silenced by the mention of its name. The sun was still up, but it was no longer hot. For a long time Oganda walked ankle-deep in the sand. She was exhausted and longed desperately for her calabash of water. As she moved on, she had a strange feeling that something was following her. Was it the monster? Her hair stood erect, and a cold paralysing feeling ran along her spine. She looked behind, sideways and in front, but there was nothing, except a cloud of dust.

Oganda pulled up and hurried but the feeling did not leave her, and her whole body became saturated with perspiration.

The sun was going down fast and the lake shore seemed to move along with it.

Oganda started to run. She must be at the lake before sunset. As she ran she heard a noise from behind. She looked back sharply, and something resembling a moving bush was frantically running after her. It was about to catch up with her.

Oganda ran with all her strength. She was now determined to throw herself into the water even before sunset. She did not look back, but the creature was upon her. She made

an effort to cry out, as in a nightmare, but she could not hear her own voice. The creature caught up with Oganda. In the utter confusion, as Oganda came face to face with the unidentified creature, a strong hand grabbed her. But she fell flat on the sand and fainted.

When the lake breeze brought her back to consciousness, a man was bending over her. '.....!' Oganda opened her mouth to speak, but she had lost her voice. She swallowed a mouthful of water poured into her mouth by the stranger.

'Osinda, Osinda! Please let me die. Let me run, the sun is going down. Let me die, let them have rain.' Osinda fondled the glittering chain around Oganda's waist and wiped the tears from her face.

'We must escape quickly to the unknown land,' Osinda said urgently. 'We must run away from the wrath of the ancestors and the retaliation of the monster.'

'But the curse is upon me, Osinda, I am no good to you any more. And moreover the eyes of the ancestors will follow us everywhere and bad luck will befall us. Nor can we escape from the monster.'

Oganda broke loose, afraid to escape, but Osinda grabbed her hands again.

'Listen to me, Oganda! Listen! Here are two coats!' He then covered the whole of Oganda's body, except her eyes, with a leafy attire made from the twigs of *Bwombwe*. 'These will protect us from the eyes of the ancestors and the wrath of the monster. Now let us run out of here.' He held Oganda's hand and they ran from the sacred land, avoiding the path that Oganda had followed.

The bush was thick, and the long grass entangled their feet as they ran. Halfway through the sacred land they stopped and looked back. The sun was almost touching the surface of the water. They were frightened. They continued to run, now faster, to avoid the sinking sun.

'Have faith, Oganda – that thing will not reach us.'

When they reached the barrier and looked behind them trembling, only a tip of the sun could be seen above the water's surface.

'It is gone! It is gone!' Oganda wept, hiding her face in her hands.

'Weep not, daughter of the chief. Let us run, let us escape.'

There was a bright lightning. They looked up, frightened. Above them black furious clouds started to gather. They began to run. Then the thunder roared, and the rain came down in torrents.

## A Read the story.

1 Match the name of each person with who the person is and their role in the story: Labong'o, Oganda, Podho, Ndithi, Kech, Osinda, Minya.

| WHO THE PERSON IS | ROLE IN THE STORY |
|---|---|
| a Luo ancestor | to advise the medicine man |
| the young man Oganda loved most | to add to the idea that Oganda has many admirers |
| a young man who admired Oganda | to show great sorrow at Oganda's fate |
| the chief | to rescue the chief's daughter |
| Oganda's mother | to die for the people |
| the medicine man | to advise the chief |
| the chief's daughter | to end the drought |

2 What news were the villagers expecting from Labong'o?

3 Why was the atmosphere in the village tense?

4 Give two reasons why Labong'o was sad.
5 State the reasons why it was important to accept the rainmaker's request.

## B Read the story again.

1 Do you think Oganda was right in her last decision?
2 Do the Luo see any link between life and death, between the living and the dead?
3 Does the story end satisfactorily? Justify your answer.

## C The art of story-telling.

1 How is suspense created at the beginning of the story? What does suspense contribute to a story?
2 At the beginning of the story, which person does the writer want us to feel pity for? How is our pity aroused?
3 a What did *all* the people feel on hearing the chief's report?
  b What were the next feelings of most of the people? How do we know?
4 *Dramatic irony* is when a character is ignorant of something which the reader or listener knows. Where does the writer use this device in the story? What does it contribute to the story?
5 What part does the song play in this story? Bear in mind that these are listeners.
6 How is a sense of horror created as Oganda walks through the sacred land?
7 What do the following images symbolise: a virgin, a deer, sunset, the eagle-head?

# 2 Shooting an Elephant

***George Orwell***

In Moulmein, in Lower Burma, I was hated by large numbers of people – the only time in my life that I have been important enough for this to happen to me. I was subdivisional police officer of the town, and in an aimless, petty kind of way anti-European feeling was very bitter. As a police officer I was an obvious target and was baited whenever it seemed safe to do so. In the end the sneering yellow faces of young men that met me everywhere, the insults hooted after me when I was at a safe distance, got badly on my nerves.

All this was perplexing and upsetting. For at that time I had already made up my mind that imperialism was an evil thing and the sooner I chucked up my job and got out of it the better. Theoretically – and secretly, of course – I was all for the Burmese and all against the oppressors, the British. As for the job I was doing, I hated it more bitterly than I can perhaps make clear. In a job like that you see the dirty work of Empire at close quarters. The wretched prisoners huddling in the stinking cages of the lockups, the grey, cowed faces of the long-term convicts, the scarred buttocks of the men who had been flogged with bamboos – all these oppressed me with an intolerable sense of guilt. But I could get nothing into perspective. I was young and ill-educated and I had had to think out my problems in the utter silence that is imposed on every Englishman in the East. I did not even know that the British Empire is dying, still less did I know that it is a great deal better than the younger empires that are going to supplant it. All I knew was that I was stuck between my hatred of the empire I served and my rage against the evil-spirited little beasts who tried to make my job impossible. With one

part of my mind I thought of the British Raj as an unbreakable tyrany, as something clamped down, *in saecula saeculorum*, upon the will of prostrate peoples; with another part I thought that the greatest joy in the world would be to drive a bayonet into a Buddhist priest's guts. Feelings like these are the normal by-products of imperialism; ask any Anglo-Indian official, if you can catch him off duty.

One day something happened which in a roundabout way was enlightening. It was a tiny incident in itself, but it gave me a better glimpse than I had had before of the real nature of imperialism – the real motives for which despotic governments act. Early one morning the subinspector at a police station the other end of town rang me up on the phone and said that an elephant was ravaging the bazaar. Would I please come and do something about it? I did not know what I could do, but I wanted to see what was happening and I got on to a pony and started out. I took my rifle, an old .44 Winchester and much too small to kill an elephant, but I thought the noise might be useful *in terrorem*. Various Burmans stopped me on the way and told me about the elephant's doings. It was not, of course, a wild elephant, but a tame one which had gone 'must'. It had been chained up, as tame elephants always are when their attack of 'must' is due, but on the previous night it had broken its chain and escaped. Its mahout, the only person who could manage it when it was in that state, had set out in pursuit, but had taken the wrong direction and was now twelve hours' journey away, and in the morning the elephant had suddenly reappeared in the town. The Burmese population had no weapons and were quite helpless against it. It had already destroyed somebody's bamboo hut, killed a cow and raided some fruit stalls and devoured the stock; also it met the municipal rubbish van and, when the driver jumped out and took to his heels, had turned the van over and inflicted violences upon it.

The Burmese subinspector and some Indian constables were waiting for me in the quarter where the elephant had been seen. We began questioning the people as to where the elephant had gone and, as usual, failed to get any definite information. I had almost made up my mind that the whole story was a pack of lies, when we heard yells a little distance away. There was a loud, scandalized cry of 'Go away, child! Go away this instant!' and an old woman with a switch in her hand came round the corner of a hut, violently shooing away a crowd of naked children. Some more women followed, clicking their tongues and exclaiming: evidently there was something that the children ought not to have seen. I rounded the hut and saw a man's dead body sprawling in the mud. He was an Indian, a black Dravidian coolie, almost naked, and he could not have been dead many minutes. The people said that the elephant had come suddenly upon him round the corner of the hut, caught him with its trunk, put its foot on his back and ground him into the earth. This was the rainy season and the ground was soft, and his face had scored a trench a foot deep and a couple of yards long. He was lying on his belly with arms crucified and head sharply twisted to one side. His face was coated with mud, the eyes wide open, the teeth bared and grinning with an expression of unendurable agony. (Never tell me, by the way, that the dead look peaceful. Most of the corpses I have seen looked devilish.) The friction of the great beast's foot had stripped the skin from his back as neatly as one skins a rabbit. As soon as I saw the dead man I sent an orderly to a friend's house nearby to borrow an elephant rifle. I had already sent back the pony, not wanting it to go mad with fright and throw me if it smelled the elephant.

The orderly came back in a few minutes with a rifle and five cartridges, and meanwhile some Burmans had arrived and told us that the elephant was in the paddy fields below, only a few hundred yards away. As I started forward practically the whole population of the quarter flocked out of the houses and followed me. They had seen the rifle and were all shouting excitedly that I was going to shoot the elephant. They had not shown much interest in the elephant when he was merely ravaging their homes, but it was different now that he was going to be shot. It

was a bit of fun to them, as it would be to an English crowd; besides they wanted the meat. It made me vaguely uneasy. I had no intention of shooting the elephant – I had merely sent for the rifle to defend myself if necessary – and it is always unnerving to have a crowd following you. I marched down the hill, looking and feeling a fool, with the rifle over my shoulder and an ever-growing army of people jostling at my heels.

I had halted on the road. As soon as I saw the elephant I knew with perfect certainty that I ought not to shoot him. It is a serious matter to shoot a working elephant – it is comparable to destroying a huge and costly piece of machinery – and obviously one ought not to do it if it can possibly be avoided. And at that distance, peacefully eating, the elephant looked no more dangerous than a cow. I thought then and I think now that his attack of 'must' was already passing off; in which case he would merely wander harmlessly about until the mahout came back and caught him. Moreover, I did not in the least want to shoot him. I decided that I would watch him for a little while to make sure that he did not turn savage again, and then go home.

But at that moment, I glanced round at the crowd that had followed me. It was an immense crowd, two thousand at the least and growing every minute. It blocked the road for a long distance on either side. I looked at the sea of yellow faces above the garish clothes – faces all happy and excited over this bit of fun, all certain that the elephant was going to be shot. They were watching me as they would watch a conjuror about to perform a trick. They did not like me, but with the magical rifle in my hands I was momentarily worth watching. And suddenly I realized that I should have to shoot the elephant after all. The people expected it of me and I had got to do it; I could feel their two thousand wills pressing me forward, irresistibly. And it was at this moment, as I stood there with the rifle in my hands, that I first grasped the hollowness, the futility of the white man's dominion in the East. Here was I, the white man with his gun, standing in front of the unarmed native crowd – seemingly the leading actor of the piece; but in reality I was only an absurd puppet pushed to and fro by the will of those yellow faces behind. I perceived in this moment that when the white man turns tyrant it is his own freedom that he destroys. He becomes a sort of hollow, posing dummy, the conventionalized figure of a sahib. For it is the condition of his rule that he shall spend his life in trying to impress the 'natives', and so in every crisis he has got to do what the 'natives' expect of him. He wears a mask, and his face grows to fit it. I had got to shoot the elephant. I had committed myself to doing it when I sent for the rifle. A sahib has got to act like a sahib; he has got to appear resolute, to know his own mind and do definite things. To come all that way, rifle in hand, with two thousand people marching at my heels, and then to trail feebly away, having done nothing – no, that was impossible. The crowd would laugh at me. And my whole life, every white man's life in the East, was one long struggle not to be laughed at.

But I did not want to shoot the elephant. I watched him beating his bunch of grass against his knees, with that preoccupied grandmotherly air that elephants have. It seemed to me that it would be murder to shoot him. At that age I was not squeamish about killing animals, but I had never shot an elephant and never wanted to. (Somehow it always seems worse to kill a *large* animal.) Besides, there was the beast's owner to be considered. Alive, the elephant was worth at least a hundred pounds; dead, he would only be worth the value of his tusks, five pounds, possibly. But I had got to act quickly.

It was perfectly clear to me what I ought to do. I ought to walk up to within, say, twenty-five yards of the elephant and test his behaviour. If he charged, I could shoot; if he took no notice of me, it would be safe to leave him until the mahout came back. But also I knew that I was going to do no such thing. I was a poor shot with a rifle and the ground was soft mud into which one would sink at every step. If the elephant charged and I missed him, I should have about as much chance as a toad under a steamroller. But even

then I was not thinking particularly of my own skin, only of the watchful yellow faces behind. For at that moment, with the crowd watching me, I was not afraid in the ordinary sense, as I would have been if I had been alone. A white man mustn't be frightened in front of 'natives'; and so, in general, he isn't frightened. The sole thought in my mind was that if anything went wrong those two thousand Burmans would see me pursued, caught, trampled on, and reduced to a grinning corpse like that Indian up the hill. And if that happened it was quite probable that some of them would laugh. That would never do. There was only one alternative. I shoved the cartridges into the magazine and lay down on the road to get a better aim.

The crowd grew very still, and a deep, low, happy sigh, as of people who see the theatre curtain go up at last, breathed from innumerable throats. They were going to have their bit of fun after all. The rifle was a beautiful German thing with cross-hair sights. I did not then know that in shooting an elephant one would shoot to cut an imaginary bar running from ear-hole to ear-hole. I ought, therefore, as the elephant was sideways on, to have aimed straight at his ear-hole; actually I aimed several inches in front of this, thinking the brain would be further forward.

When I pulled the trigger I did not hear the bang or feel the kick – one never does when a shot goes home – but I heard the devilish roar of glee that went up from the crowd. In that instant, in too short a time, one would have thought, even for the bullet to get there, a mysterious, terrible change had come over the elephant. He neither stirred nor fell, but every line of his body had altered. He looked suddenly stricken, shrunken, immensely old, as though the frightful impact of the bullet had paralyzed him without knocking him down. At last, after what seemed a long time – it might have been five seconds, I dare say – he sagged flabbily to his knees. His mouth slobbered. An enormous senility seemed to have settled upon him. One could have imagined him thousands of years old. I fired again into the same spot. At the second shot he did not collapse but climbed with desperate slowness to his feet and stood weakly upright, with legs sagging and head drooping. I fired a third time. That was the shot that did for him. You could see the agony of it jolt his whole body and knock the last remnant of strength from his legs. But in falling he seemed for a moment to rise, for as his hind legs collapsed beneath him he seemed to tower upward like a huge rock toppling, his trunk reaching skywards like a tree. He trumpeted, for the first and only time. And then down he came, his belly towards me, with a crash that seemed to shake the ground even where I lay.

It seemed dreadful to see the great beast lying there, powerless to move and yet powerless to die, and not even to be able to finish him. I sent back for my small rifle and poured shot after shot into his heart and down his throat. They seemed to make no impression. The tortured gasps continued as steadily as the ticking of a clock.

In the end I could not stand it any longer and went away. I heard later that it took him half an hour to die. Burmans were bringing dahs and baskets even before I left, and I was told they had stripped his body almost to the bones by the afternoon.

Afterwards, of course, there were endless discussions about the shooting of the elephant. The owner was furious, but he was only an Indian and could do nothing. Besides, legally, I had done the right thing, for a mad elephant has to be killed, like a mad dog, if its owner fails to control it. Among the Europeans opinion was divided. The older men said I was right, the younger men said it was a damn shame to shoot an elephant for killing a coolie, because the elephant was worth more than any damn Coringhee coolie. And afterwards I was very glad that the coolie had been killed; it put me legally in the right and it gave me sufficient pretext for shooting the elephant. I often wondered whether any of the others grasped that I had done it solely to avoid looking a fool.




*Raj* : British imperial government in India
*in saecula saeculorum* (Latin) : for ever
*in terrorem* (Latin) : to frighten it
*mahout* : elephant keeper

## A Read the story.

1 Is the author Burmese or European ? Give evidence for your answer.
2 What is the irony in paragraph 2?
3 What was the problem in the story? What was the role of the author in solving it?
4 How did the author become a prisoner of the crowd?

## B Read the story again.

1 What compelling reason did the author have for killing the elephant? How did this reveal him as a pathetic figure?
2 Orwell said he was happy that the Coolie had been killed. Was he cruel in saying that? Justify your answer.
3 Is the author sincere in what he says about himself and about British imperial government? Support your answer with evidence from the text.

# 3 First, They Said

***Alice Walker***

First, they said we were savages.
But we knew how well we had treated them
and knew we were not savages.

Then, they said we were immoral.
But we knew minimal clothing
did not equal immoral.

Next, they said our race was inferior.
But we knew our mothers
and we knew that our race
was not inferior.

After that, they said we were
a backward people.
But we knew our fathers
and knew we were not backward.

So, then they said we were
obstructing Progress.
But we knew the rhythm of our days
and knew that we were not obstructing Progress.

Eventually, they said the truth is that you eat too much and your villages take up too much of the land. But we knew we and our children were starving and our villages were burned to the ground. So we knew we were not eating too much or taking up too much of the land.

Finally, they had to agree with us.
They said: You are right. It is not your savagery or your immorality or your racial inferiority or your people's backwardness or your obstructing of Progress or your appetite or your infestation of [the land

that is at fault. No. What is at fault
is your existence itself.

Here is money, they said. Raise an army
among your people, and exterminate
yourselves.

In our inferior backwardness
we took the money. Raised an army
among our people.
And now, the people protected, we wait
for the next insulting words
coming out of that mouth.

## A Listen to the poem.

1 Who are 'we' and 'they'?
2 Where do you think the events happened?
3 When do you think the events occurred?

## B Read the poem and answer the following questions:

1 Use two adjectives to describe the attitude of 'they'.
2 Do you think the 'we' made any mistakes in accepting the 'theys'?
3 What, in your opinion, was the real motive behind the insults (?) of the 'theys'?
4 Whose is 'that mouth' in the poem?

## C Read the poem again.

1 What does this poem mean to you in terms of human relationships?
2 Are 'we' going to do what 'they' want now?

## D In pairs.

Copy out the 6th, 7th and 8th stanzas, putting in quotation marks.

# 4 Come, Brother

***Jorge Rebelo***

Come, brother and tell me your life
come, show me the marks of revolt
which the enemy left on your body

Come, say to me 'Here
my hands have been crushed
because they defended
the land which they own

'Here my body was tortured
because it refused to bend
to invaders

'Here my mouth was wounded
because it dared to sing
my people's freedom'

Come brother and tell me your life,
come relate me the dreams of revolt
which you and your fathers and forefathers
dreamed
in silence
through shadowless nights made for love

Come tell me these dreams become
war
the birth of heroes,
land reconquered,
mothers who, fearless,
send their sons to fight.

Come, tell me all this, my brother.

And later I will forge simple words
which even the children can understand
words which will enter every house
like the wind
and fall like hot embers
on our people's souls.

In our land
Bullets are beginning to flower

## A Listen to the poem. Is it

a a poem of sadness?

b a poem of pride and fulfilment?

c a poem against war?

## B Read the poem.

1 a List the physical scars that the citizens received as a result of their struggle.
  b State the cause of each scar.

2 a How long had the rebellion been planned?
  b Who did the people rebel against?

3 Who were the heroines of the struggle?

4 What will the speaker's contribution to the struggle be?

5 Explain:
  'In our land
  Bullets are beginning to flower.'

6 Why does the speaker see himself as a blacksmith?

## C In pairs.

**What lines are repeated in the poem? What purpose does this achieve?**

# 5 The Price of War

*Alex Cole*

If you should happen to chance upon
My grave, and shed a tear,
The epitaph on it should read,
A naïve man died here.'

'Come along, help Britain win!'
The bright war posters cry.
'You'll be a hero overnight,'
That dirty, dreadful lie.

The prospect seemed a good one,
The thought struck my empty head.
It struck again in a mud-filled trench,
And then it struck me dead.

If being a hero tempts you,
Don't let it take hold.
War is going to cost you dear;
It's fatal, being bold.

## A Listen to the poem.

1 Is the speaker alive or dead? Where is he?

2 What advice does he give the listener?

## B Read the poem.

1 What, to the speaker, is the 'lie'?
2 Where is the 'lie' found?
3 What 'thought' struck the speaker?
4 Why does the speaker think he was 'empty-headed'?
5 Describe the circumstances that led to the death of the speaker.
6 What is the price of War?

## C Discussion.

1 How is the attitude of the speaker in this poem different from that of the speaker in 'Come, Brother'?
2 Do you think the speaker is unpatriotic? Should people like him be encouraged?
3 Establish the sequence of events in this poem and justify it.
4 List the nouns in the poem. Is there a contrast between some of them? List the adjectives. Is there a similar contrast? What does this tell you about the theme of the poem?

# 6 Casualty

*Miroslav Holub*

They bring us crushed fingers,
mend it, doctor.
They bring burnt-out eyes,
hounded owls of hearts.
They bring a hundred white bodies,
a hundred red bodies,
and a hundred black bodies,
mend it, doctor,
on the dishes of ambulances they bring
the madness of blood,
the scream of flesh,
the silence of charring,
mend it, doctor.
And while we are suturing
inch after inch,
night after night,
nerve to nerve,
muscle to muscle,
eyes to sight,
they bring in
even longer daggers,
even more thunderous bombs,
even more glorious victories,

idiots.

## A Listen to the poem.

1 Who is the speaker?
2 What is the speaker protesting against?

## B Read the poem.

1 a Who are 'they' in the poem?
b Who are 'us' and 'we'?

2 Can 'they', 'us' and 'we' represent more than those you have identified in answer to the question above?
3 Which words in the poem suggest pain and suffering?
4 Which lines suggest the frustration of the speaker?
5 What causes his frustration?
6 Do you think the speaker's protest is justified?
7 Who are the 'idiots' in the poem?
8 What is it the doctor has to 'mend'?

### C Discussion.

1 How is this poem similar to 'The Price of War'?
2 How is it different from 'Come, Brother'?
Why is the speaker in one poem proud and in the other sad?

## 7 Dear God

***Dennis Brutus***

Dear God
get me out of here:
let me go somewhere else
where I can fight the evil
which surrounds me here
and which I am forbidden to fight
– but do not take from me my anger
my indignation at injustice
so that I may continue to burn
to right it or destroy.

Oh I know
I have asked for this before
in other predicaments
and found myself most wildly involved

But if it be possible
and conformable to your will
dear God,
get me out of here.

### A Listen to the poem.

**What is the speaker asking for?**

### B Look at the poem.

What type of text does it look like?

A an advertisement
B a letter
C a prayer
D a letter and a prayer

Justify your answer.

## C Read the poem.

1 Who is the speaker? Where is he? Why does he want to go somewhere else? Why does he feel helpless?
2 List the things the speaker wants God to do for him.
3 Which line (apart from Line 1) is repeated in the poem? Why?
4 Which words are repeated most in the poem? Why?
5 Study the words that refer to evil and the verbs of action. Is there a link between them?
6 Why does the speaker see himself as a fire?

## D Discussion.

1 What evil do you think surrounds the speaker? Is it universal?
2 Would there be any change if other people had the same attitude as the speaker? Justify your answer.
3 Name things that people pray to God for.
4 Is it realistic to expect God to solve our practical problems?

# 8 If We Must Die

*Claude McKay*

If we must die – let it not be like hogs
Hunted and penned in an inglorious spot,
While round us bark the mad and hungry dogs,
Making their mock at our accursed lot.
If we must die – oh, let us nobly die,
So that our precious blood may not be shed
In vain; then even the monsters we defy
Shall be constrained to honor us though dead!
Oh, Kinsmen! We must meet the common foe;
Though far outnumbered, let us show us brave,
And for their thousand blows deal one death-blow!
What though before us lies the open grave?
Like men we'll face the murderous, cowardly pack,
Press to the wall, dying, but fighting back!

## A Before you read.

**Give examples of racism, discrimination and oppression.**

## B Read the first four lines.

1 What animals does the speaker mention? Who do they represent?
2 What type of death does the speaker not want?

## C Read the next four lines.

1 What type of death would the speaker prefer?
2 What words or line(s) support your view?
3 In the opinion of the speaker, what sort of beings are his people's oppressors?

## D Read the last six lines.

1 What is the speaker appealing for in these lines?
2 Who is the 'common foe'?
3 Which words / lines portray the determination of the speaker?
4 List adjectives you would use to describe the speaker and justify each of them.
5 Name a) the similarities and **b)** the differences between 'Dear God' and this poem.

## E Discussion.

1 Give one word for the feeling of the writer that made him write this poem.
2 Is the speaker black or white? What country is he in? Give reasons for your answer.
3 What is your attitude towards the speaker and his people? Why?
4 Is the speaker optimistic that he and his people can win the fight? Support your answer with evidence from the poem.
5 Suggest other titles for the poem. Why do you think your title is more suitable?

# 9 The Washerwoman's Prayer

***Oswald Mbuyisemi Mishali***
*to my mother-in-law*

Look at her hands
Raw, knobbly and calloused.
Look at her face
Like a bean skin soaked in brine.

For countless years she has toiled
To wash her master's clothes
Soiled by a lord's luxuries.

In frost-freckled mornings,
In sun-scorched afternoons,
She has drudged murmurless.

One day she fell and fainted
With weariness.
Her mouth a foaming spout
Gushing a gibberish.

'Good Lord! Dear Lord!' she shouted
'Why am I so tormented?
How long have I lamented?
Tell me Lord, tell me O Lord.'

'My child! Dear child,' she heard
'Suffer for those who live in gilded sin,
Toil for those who swim in a bowl of pink gin,'

'Thank you Lord! Thank you Lord.
Never again will I ask
Why must I carry this task.'

## A Listen to the poem.

The woman is overworked. Is she also A happy? B resigned to accept this ? C rebellious?

## B In pairs, listen to the poem again.

1 List the words and expressions that indicate the nature of the washerwoman's work.
2 What are the physical signs that the woman is overworked?

## C Discussion.

1 Are you happy with the Lord's response? Explain your answer.
2 Do you know of any men or women in a position similar to the washerwoman's?

## D Read the poem aloud.

Notice sounds that are repeated.



# Requiem for a rainforest

*Cecil Rajendra*

i wrestle with a rhinoceros
but no words will come

i hear tall trees crashing
wild birds screeching
the buffalo stampeding
but no words will come

i hear sawmills buzzing
cash registers clicking
entrepreneurs chuckling
but no words will come

i hear of press conferences
of petitions, of signatures
of campaigns and lobbying
but no words will come

i hear the rain pounding
into desolate spaces
the widowed wind howling
but no words will come

the rhino is boxed and crated
merbok and meranti are gone
above, no monkeys swing
from no overhead branches
below, a pangolin stumbles
around amputated trunks
an orphaned butterfly
surveys the wounded jungle

yes, no words can fill
this gash of malevolence
but a terrrible anger squats
hugging its knees in silence.

## A Before you listen.

person. What do you think the poem will

## B Listen to the poem.

Is it sad or happy? Why?

## C Read the poem.

1 What strange occurrences does the speaker mention?
2 The speaker evokes scenes of busy activities. Where do these take place?
3 List the victims in the poem. What are they victims of?
4 List instances of personification in the poem. Why does the speaker use them?

# 11 The soldiers came

*John Agard*

The soldiers came
and dropped their bombs.
The soldiers didn't take long
to bring the forest down.

With the forest gone
the birds are gone.
With the birds gone
who will sing their song?

But the soldiers forgot
to take the forest
out of the people's hearts.
The soldiers forgot
to take the birds
out of the people's dreams.
And in the people's dreams
the birds still sing their song.

Now the children
are planting seedlings
to help the forest grow again.
They eat a simple meal of soft rice
wrapped in banana leaf.
And the land welcomes their smiling
like a shower of rain.

## A Listen to the poem.

**Make a note of any things that surprise you in it.**

## B Read the poem.

1 Why did the soldiers drop bombs on the forest?
2 What do the children do that gives hope for the future?
3 Are there any similarities between this poem and 'Requiem for a rainforest?' Is there an important difference?

## C Discussion.

1 The poem expresses a conflict. Who are the groups involved? Why will one of them win?
2 Is the poet hopeful or despairing? Justify your answer.

# GRAMMAR SUMMARY

## 1 Les noms

**1 A** Certains noms sont dénombrables et indénombrables (10.5).

| NOMS | DÉNOMBRABLES (telle chose) | INDÉNOMBRABLES (généralité, action) |
|---|---|---|
| life | a long life / long lives | Life can be hard. |
| recording | a good recording / good recordings | Recording is best done in a studio. |
| war | a short war / short wars | War is a terrible thing. |
| criticism | a serious criticism / serious criticisms | He usually accepts criticism readily. |

***Ex:*** I hope this will be a short war because war brings so much suffering.

**1 B** Un nom dénombrable peut se rapporter à une partie d'un nom indénombrable.

***Ex:*** We need two kilos (countable) of flour (uncountable).

## 2 Les pronoms (3.4)

**2 A**

| | | PRONOMS SUJETS | PRONOMS COMPLÉMENTS D'OBJET | ADJECTIFS POSSESSIFS | PRONOMS POSSESSIFS | PRONOMS RÉFLÉCHIS | PRONOMS RÉCIPROQUES |
|---|---|---|---|---|---|---|---|
| SINGULIER | 1re personne | I | me | my | mine | myself | |
| | 2e personne | you | you | your | yours | yourself | |
| | 3e personne | he<br>she<br>it | him<br>her<br>it | his<br>her<br>its | his<br>hers<br>its | himself<br>herself<br>itself | one another/<br>each other |
| PLURIEL | 1re personne | we | us | our | ours | ourselves | |
| | 2e personne | you | you | your | yours | yourselves | |
| | 3e personne | they | them | their | theirs | themselves | |

***Ex:*** My sister has gone to town on her bicycle. She wants to buy herself a new stereo radio cassette recorder.

## 2 B Les pronoms relatifs

| | PRONOMS RELATIFS SUJETS | PRONOMS RELATIFS COMPLÉMENTS D'OBJET | PRONOMS RELATIFS POSSESSIFS | PRONOMS RELATIFS UTILISÉS APRÈS UNE PRÉPOSITION |
|---|---|---|---|---|
| Si l'antécédent est une personne | who / that | who (m) / that | whose | whom |
| Si l'antécédent est une chose | which / that | which / that | of which / whose | which |

*Ex:* Are you the person whose car I damaged?

NOTES

- On peut utiliser that à la place de who ou de which (qu'ils soient sujets ou compléments d'objet). Mais, le plus souvent, on emploie that lorsque l'antécédent n'est pas un être humain. On utilise that uniquement dans les propositions relatives déterminatives (ou restrictives, c'est-à-dire essentielles au sens de la phrase) :

*Ex:* The car that / which I damaged was an old one. Do you know the boy that / who broke the pot ?

MAIS The taxi, which was new, was very fast.

- Dans une proposition relative déterminative, le pronom relatif who, which ou that peut être omis lorsqu'il est complément d'objet, mais non quand il est sujet. On appelle ce type de proposition relative une *'contact clause'*.

*Ex:* I couldn't see the woman I was speaking to. (= the woman to whom I was speaking)

- What signifie 'the thing(s) that'.

*Ex:* I told them what I had heard.

## 2 C Les pronoms indéfinis

| | | | |
|---|---|---|---|
| anybody | everybody | nobody | somebody |
| anyone | everyone | no one | someone |
| anything | everything | nothing | something |

NOTES

- Après un pronom indéfini, le verbe est toujours au singulier.

*Ex:* Everybody likes chocolate.

- Les pronoms commençant par any sont notamment utilisés dans les questions et les phrases négatives.

*Ex:* Has anyone seen my glasses?

I haven't had anything to eat all day.

# 3 Les verbes

## 3 A Le passé (9.5)

| Temps | Forme Active | Forme Passive |
|---|---|---|
| Passé | I, you, he, she, it, we, they } took | I, he, she, it / You, we, they } was / were taken |
| Passé composé | I, you, we, they / He, she, it } have / has taken | I, you, we, they / He, she, it } have / has been taken |
| Passé progressif | I, he, she, it / You, we, they } was / were taking | I, he, she, it / You, we, they } was / were being taken |
| Plus-que-parfait | I, you, he, she, it, we, they } had taken | I, you, he, she, it, we, they } had been taken |
| Passé composé progressif | I, you, we, they / He, she, it } have / has been taking | |
| Plus-que-parfait progressif | I, you, he, she, it, we, they } had been taking | |

*Ex:* Traveller 1 Has the last bus already left?
Passer-by The last bus left three months ago!
Traveller What! Do you mean to say this route has not been used for three months?
Passer-by That's right. The buses have been using a different route for a long time now.
Traveller I wish I had been told.

## 3 B Actions habituelles du passé (2.5)

| | |
|---|---|
| Forme Positive | would<br>used to<br>*passé* |
| Forme Négative | would never<br>never used to<br>used not to<br>*passé (forme négative)* |

*Ex:* My grandfather used to make jokes all the time.
He often laughed at himself, but he would never say anything unkind about someone else.

## 3 C Le futur

| FUTUR SIMPLE | |
|---|---|
| FORME ACTIVE | FORME PASSIVE |
| I / we will / shall } take<br>You, he, she, it, they will } | I / we will / shall } be taken<br>You, he, she, it, they will } |

***Ex:*** You be driven to my village where you will stay with my brother.

| FUTUR PROGRESSIF | |
|---|---|
| I / we will / shall } be taking<br>You, he, she, it, they they / will } | |

***Ex:*** I shall be leaving at six o'clock.

| FUTUR ANTÉRIEUR (6.8) | |
|---|---|
| FORME ACTIVE | FORME PASSIVE |
| I / we will / shall } have taken<br>You, he, she, it, they will } | I / we will / shall } have been taken<br>You, he, she, it, they will } |

***Ex:*** Unfortunately, I won't see the match. I have to work until 6.00 p.m. By then, it will have finished and the champions are been given the trophy.

| FUTUR ANTÉRIEUR PROGRESSIF (6.8) | |
|---|---|
| I / we will / shall } have been taking<br>You, he, she, it, they will } | |

***Ex:*** In a few minutes we will have been travelling for four hours.

| AUTRES MANIÈRES D'EXPRIMER LE FUTUR | |
|---|---|
| going to | Where are you going to live next year? |
| ***Présent simple*** | We set off at 5.00 a.m. tomorrow morning. |
| ***Présent progressif*** | My uncle is opening a new shop in March. |

## 3 D Les auxiliaires *do, have, be*

| DO | FORME AFFIRMATIVE | FORME NÉGATIVE | |
|---|---|---|---|
| | | forme complète | forme contractée |
| Présent | do<br>does | do not<br>does not | don't<br>doesn't |
| Passé | did | did not | didn't |

On utilise do pour construire certaines questions, ainsi que les formes négatives et emphatiques du présent et du prétérit simples.

***Ex:*** Do you eat caterpillars? Did you see that film?
I don't understand. I didn't see the film.
I do like chocolate. Do hurry!

| HAVE | FORME AFFIRMATIVE | | FORME NÉGATIVE | | |
|---|---|---|---|---|---|
| | forme complète | forme contractée | forme complète | aux. contracté | not contracté |
| Forme de base | have | 've | have not | 've not | haven't |
| Forme en -s | has | 's | has not | 's not | hasn't |
| Passé | had | 'd | had not | 'd not | hadn't |
| Forme en -ing | having | | not having | | |

On utilise have comme auxiliaire du passé composé, du plus-que-parfait, du futur antérieur et du conditionnel passé.

***Ex:*** I haven't finished the work yet.
He had left when I arrived.
They will have finished by tomorrow.
It would have been a long journey by bicycle.

| BE | | FORME AFFIRMATIVE | | FORME NÉGATIVE | | |
|---|---|---|---|---|---|---|
| | | forme complète | forme contractée | forme complète | aux. contracté | not contracté |
| Forme de base | | be | | | | |
| Présent | I | am | 'm | am not | 'm not | |
| | he, she, it | is | 's | is not | 's not | isn't |
| | we, you, they | are | 're | are not | 're not | aren't |
| Passé | I | was | | was not | | wasn't |
| | he, she, it | was | | was not | | wasn't |
| | we, you, they | were | | were not | | weren't |
| Forme en -ing | | being | | not being | | |
| Forme en -ed | | been* | | | | |

* irrégulier

Be sert à former les temps progressifs et, suivi d'un participe passé, à construire la voie passive.
*Ex:* We're enjoying the party.
Elephants haven't been seen here recently.
*Aren't est employé pour les reprises interrogatives.
*Ex:* I'm the captain, aren't I?

## 3 E Les auxiliaires de modalité

| FORME AFFIRMATIVE | FORME NÉGATIVE | |
|---|---|---|
| | forme complète et auxiliaire contracté | not contracté (n't) |
| can<br>could | cannot / can not<br>could not | can't<br>couldn't |
| may<br>might | may not<br>might not | mayn't*<br>mightn't |
| will / 'll<br>would / 'd | will not 'll not<br>would not 'd not | won't<br>wouldn't |
| shall<br>should | shall not<br>should not | shan't *<br>shouldn't |
| must | must not | mustn't |
| ought to | ought not to | oughn't to |
| used to | used not to | usedn't to |
| need | need not | needn't |
| dare | dare not | daren't |
| have / has to<br>have / has got to<br>'ve / 's got to<br>will have to<br>'ll have to<br>had to | do / does not have to<br>have / has not got to<br>'ve / 's not got to<br>will not have to<br>'ll not have to<br>did not have to | don't / doesn't have to<br>have / hasn't got to<br><br>won't have to<br><br>didn't have to |

*rarement employé

## 3 F Les verbes composés

1 verbe + adverbe — *Ex:* I woke up early.
2 verbe + préposition — *Ex:* We broke into a run.
3 verbe + adverbe + préposition — *Ex:* They put up with the cold weather cheerfully.

Si le verbe composé est constitué d'un verbe *intransitif* suivi d'une *préposition,* le complément d'objet devra être placé après celle-ci.
*Ex:* Will you look after my dog, please?
I came across him yesterday.

Si le verbe composé est *transitif* et si le complément d'objet est court, il pourra être placé soit entre les deux mots, soit après eux. Mais si le complément d'objet est long, il devra être placé après.
*Ex:* Can you help me sort out this problem?
ou : Can you help me sort this problem out?
mais : Can you help me sort out which of these books are mine and which are yours?

## 3 G Rapporter un discours (12.4)

RAPPORTER LES PAROLES EXACTES (style direct) 'I enjoy detective stories,' Jean said.
UTILISER LE DISCOURS INDIRECT (style indirect) Jean said (that) he enjoyed detective stories.

| VERBE INTRODUISANT LE DISCOURS RAPPORTÉ | STYLE DIRECT | STYLE INDIRECT |
|---|---|---|
| Présent<br>*Ex:* says | n'importe quel temps présent ou passé → | le même temps que celui du style direct |
| Passé<br>*Ex:* said | Présent<br>*Ex:* make, makes → | Passé<br>*Ex:* made |
| | Passé<br>*Ex:* made → | Passé<br>*Ex:* made<br>ou plus-que-parfait<br>*Ex:* had made |
| | Présent progressif<br>*Ex:* am / is / are making → | Passé progressif<br>*Ex:* was / were making |
| | Passé progressif<br>*Ex:* was / were making → | Passé progressif<br>*Ex:* was / were making<br>ou plus-que-parfait progressif<br>*Ex:* had been making |
| | Passé composé<br>*Ex:* have / has made → | Plus-que-parfait<br>*Ex:* had made |
| | Passé composé progressif<br>*Ex:* have / has been making → | Plus-que-parfait progressif<br>*Ex:* had been making |
| | Plus-que-parfait<br>*Ex:* had made → | Plus-que-parfait<br>*Ex:* had made |
| | n'importe quel temps + will<br>*Ex:* will make<br>will have made → | le même temps + would<br>*Ex:* would make<br>would have made |
| | can, may → | could, might |

*Ex:* STYLE DIRECT
'I enjoy long bus journeys. I like talking to my fellow passengers. One day I will write a book. You see, I want to retell all the amusing stories I have heard.'

STYLE INDIRECT
My friend said she enjoyed long bus journeys. She liked talking to her fellow passengers. One day she would write a book. She explained that she wanted to retell all the amusing stories she had heard.

EXCEPTION À LA RÈGLE : Quand le verbe introduisant le discours rapporté est au passé (*ex:* said), on utilise le présent dans la proposition au style indirect si l'information qu'elle contient est toujours vraie au moment où elle est rapportée.

*Ex:* STYLE DIRECT
'This is a delicious meal.'

DISCOURS RAPPORTÉ L'INSTANT D'APRÈS
He said (that) this is a delicious meal.
PRESENT DE VÉRITÉ GÉNÉRALE (que la parole rapportée ait été prononcée récemment ou longtemps auparavant)

'Not all snakes are poisonous.'
He said (that) not all snakes are poisonous.

## 3 H Les verbes introduisant le discours rapporté

1 Quand ils introduisent un discours rapporté avec that, certains verbes nécessitent la mention de l'interlocuteur.

| VERBE | INTERLOCUTEUR | DISCOURS RAPPORTÉ |
|---|---|---|
| Jean told | me | that he enjoyed detective stories. |
| They assured | us | that they knew the way. |

D'autre verbes suivent le modèle de tell et assure :

| | | |
|---|---|---|
| convince | notify | reassure |
| inform | persuade | remind |

2 Certains verbes nécessitent la mention de l'interlocuteur quand ils introduisent une proposition infinitive construite avec to.

*Ex:* I invited him to drive my car.

D'autres verbes suivent le modèle de invite :

| | | | |
|---|---|---|---|
| advise | forbid | persuade | tell |
| beg | instruct | remind | urge |
| command | order | teach | warn |

3 Après certains verbes, la mention de l'interlocuteur est facultative quand le discours rapporté est introduit avec that.

| | | | |
|---|---|---|---|
| ask | promise | teach | warn |

4 Avec de nombreux verbes introduisant un discours rapporté, to permet d'introduire la mention de l'interlocuteur.

*Ex:* I explained to her that we had to hurry.

D'autres verbes suivent le modèle de explain :

| | | | | |
|---|---|---|---|---|
| admit | confess | mention | reveal | swear |
| announce | declare | murmur | say | whisper |
| boast | hint | propose | shout | |
| complain | insist | report | suggest | |

5 Quand le verbe introduisant le discours rapporté évoque une prise de parole énergique, on utilise at à la place de to pour introduire la mention de l'interlocuteur.

*Ex:* I shouted at them to stand clear.

'I don't like any of this food', he roared at the waiter.

## 3 I Les reprises interrogatives (10.7)

| PROPOSITION POSITIVE → REPRISE INTERROGATIVE NÉGATIVE | | PROPOSITION NÉGATIVE → REPRISE INTERROGATIVE POSITIVE | |
|---|---|---|---|
| Avec auxiliaire | It's cold, isn't it?<br>We've won, haven't we?<br>They ought to hurry, oughtn't they? | Avec auxiliaire | It isn't cold, is it?<br>We haven't won, have we?<br>They oughtn't to hurry, ought they? |
| Pas d'auxiliaire | You like him, don't you?<br>It rains a lot here, doesn't it?<br>She enjoyed the food, didn't she? | Avec auxiliaire | You don't like him, do you?<br>It doesn't rain a lot here, does it?<br>She didn't enjoy the food, did she? |
| Utilisation de l'auxiliaire à but d'expressivité | She does talk fast, doesn't she?<br>Your friends do eat snails, don't they?<br>You did congratulate him, didn't you? | Utilisation de l'auxiliaire à but d'expressivité | She *doesn't** talk fast, does she?<br>Your friends *don't** eat snails, do they?<br>You *didn't* congratulate him, did you?<br>*stressed |
| Formes irrégulières | I'm the captain, aren't I?<br>We'll win next time, won't we?<br>Everyone enjoyed the party, didn't they?<br>Someone has taken my bicycle, haven't they? | | I'm not the captain, am I?<br>We won't win next time, will we?<br>Nobody enjoyed the party, did they?<br>No one has taken my bicycle, have they? |

| RÉPONSES AUX QUESTIONS AVEC REPRISES INTERROGATIVES (10.7) | | | |
|---|---|---|---|
| 1re partie de la proposition | Question | Réponse positive | Réponse négative |
| Positive<br>Négative | This is our bus, isn't it?<br>This isn't our bus, is it? | Yes (, it is.).<br>Yes, it is. | No (, it isn't.).<br>No, it isn't. |

## 3 J Constructions verbales (11.6)

| | | |
|---|---|---|
| 1 | CONSTRUCTION<br>*Ex:* | VERBE + TO + INFINITIF<br>He agreed to pay for my ticket.<br>None of us wanted to leave the party. |
| 2 | CONSTRUCTION<br>*Ex:* | VERBE + VERBE EN -ING<br>Start running now!<br>The man denied putting water in the petrol tank. |
| 3 | CONSTRUCTION<br>*Ex:* | VERBE + NOM OU PRONOM + TO + INFINITIF<br>They persuaded me to work on Sunday.<br>She invited me to come to the party. |
| 4 | CONSTRUCTION<br>*Ex:* | VERBE BE + ADJECTIF + OF + NOM OU PRONOM + TO + INFINITIF<br>It was wise of you to bring a torch.<br>It was kind of her to bring an umbrella for me. |

## 3 K Propositions introduites par that : nom + that + proposition (8.4)

| | |
|---|---|
| Sujet | The report that the road is blocked is untrue. |
| Complément d'objet | I can hardly believe the news that we have won the match. |

## 3 L Les phrases au conditionnel

| TYPE | PROPOSITION SUBORDONNÉE (EXPRIMANT LA CONDITION) | PROPOSITION PRINCIPALE (EXPRIMANT LA CONSÉQUENCE) |
|---|---|---|
| '0' | PRÉSENT SIMPLE<br>If people eat unripe mangoes, | PRÉSENT SIMPLE<br>they get a stomach ache. |
| 1 | PRÉSENT SIMPLE<br>If you eat these unripe mangoes, | FUTUR<br>you will get a stomach ache. |
| 2 | PASSÉ<br>If you ate these unripe mangoes, | CONDITIONNEL<br>you would get a stomach ache. |
| 3 | PLUS-QUE-PARFAIT<br>If you had eaten any unripe mangoes, | CONDITIONNEL PASSÉ<br>you would have got a stomach ache. |

### Expression de la négation dans des phrases au conditionnel (3.7)

| | PROPOSITION EXPRIMANT LA CONDITION | PROPOSITION EXPRIMANT LA CONSÉQUENCE |
|---|---|---|
| not | If he doesn't give me back my shirt, | I will take his shoes! |
| unless | Unless he gives me back my shirt, | I will take his shoes! |
| otherwise | He must give me back my shirt. | Otherwise, I will take his shoes! |

### Omission de If dans des phrases au conditionnel (3.7, 5.7)

| | PROPOSITION EXPRIMANT LA CONDITION | PROPOSITION EXPRIMANT LA CONSÉQUENCE |
|---|---|---|
| should | Should you see Jean, | tell him I have some money for him. |
| were | Were this bridge to collapse, | there would be no way into the village. |
| had | Had I realised how hungry he was, | I would have given him more food. |

# 4 L'ordre des adjectifs

| ADJECTIFS | | | | | | | NOM |
|---|---|---|---|---|---|---|---|
| *généraux* | *exprimant la taille et la forme* | *exprimant l'âge* | *de couleur* | *participes passés* | *exprimant la provenance* | *de matière* | |
| strong | | young | | | Algerian | | boxer |
| | tiny | | green | | forest | | insect |
| | large | | | wrecked | | oil | tanker |
| valuable | | modern | | | | gold | bracelet |

# 5 La position des adverbes

## 5 A Adverbes exprimant la fréquence (4.8)

| *Location adverbiale de 2 mots ou plus* | *Sujet* | *Auxiliaire* | *Adverbe (1 mot)* | *Verbe principal* | *Autres mots* | *Location adverbiale de 2 mots ou plus* |
|---|---|---|---|---|---|---|
| Every Saturday | I | | | write | to Paul. | |
| | He | doesn't | usually | run. | | |
| | My brothers | have | never | travelled | by air. | |
| | My friends | | generally | visit | me | twice a week. |

## 5 B Autres adverbes (4.8) : adverbes de temps, de manière, etc.

| ADV. DE TEMPS | SUJET | VERBE PRINCIPAL | COMPLÉMENT D'OBJET | ADV. DE DEGRÉ | ADV. DE MANIÈRE | ADV. DE LIEU | ADV. DE TEMPS |
|---|---|---|---|---|---|---|---|
| On Friday | I | played | tennis | really | badly | at the club. | |
| | She | spoke | | completely | confidently | at the ceremony | last night. |
| | We | waited | | very | patiently | at the bus station | yesterday. |

## 5 C En règle générale, on ne place pas les adverbes :

1 entre le verbe et le complément d'objet :

*Ex:* We'll leave this room soon.

2 entre le verbe et sa particule :

*Ex:* Mary turned up early.

# FUNCTIONS

## 1 Les différents degrés d'obligation (1.4, 6.5)

| | PASSÉ | PRÉSENT | FUTUR |
|---|---|---|---|
| obligation impérative | had to | have / has to<br>must<br>forme négative : must not | will have to |
| obligation moins forte + participe passé | should have<br>nég. : should not have<br>ought to have<br>nég. : ought not to have | should<br>nég. : should not<br>ought to<br>nég. : ought not to | |
| absence d'obligation « Ce n'est pas nécessaire de » | did not have to<br>need not have + participe passé | do / does not have to<br>need not | will not have to |

*Ex:* I had to work all day on Saturday and Sunday. They only paid me at the weekday rate. They should have given me more!

## 2 Présenter des opinions contrastées (1.7, 1.9)

| CONCÉDER | METTRE DES IDÉES EN BALANCE | CONTREDIRE |
|---|---|---|
| although, even if : conjonctions de subordination | but, yet : conjonctions de coordination | in fact, on the contrary : locutions adverbiales |
| nevertheless, however, all the same : adverbes, location adverbiale | on the one hand, on the other hand, instead : locutions adverbiales, adverbe | |
| despite, in spite of : prépositions | instead of + préposition | |

*Ex:* Although it seems like a good idea, the new road to the city will be an expensive mistake. It will not reduce traffic congestion. On the contrary, it will attract more vehicles.

## 3 La comparaison : expressions idiomatiques (11.8)

3 A X est légèrement mieux que Y : X has the edge over Y. / X is marginally better than Y.

### 3 B X et Y sont très différents :

There's (absolutely) no comparison between X and Y.
Y isn't a patch on X.
I don't see how you can talk about them in the same breath.

### 3 C Expressions que l'on peut employer quelle que soit la différence entre X et Y :

Compared to X, Y . . .
Y isn't quite / nearly } up to the standard of X.

***Ex:*** TEACHER A I think Moussa's poem has the edge over Ahmadou's
TEACHER B Really? I think it's far better. There's absolutely no comparison between them.

## 4 Ordonner, demander, demander la permission

### 4 A Dire à quelqu'un de faire quelque chose (donner un ordre) (7.5)

| | POLIMENT | FERMEMENT | VIGOUREUSEMENT |
|---|---|---|---|
| FORME POSITIVE | Would you come, please? | Come here<br>Do come here.<br>Will you come now? | You will come at once.<br>You are to come at once.<br>You come here at once. |
| FORME NÉGATIVE | Won't you come now? | Don't come now. | You are not to come now. |

***Ex:*** Do hurry up or we will miss the bus.
You are not to use my camera without asking me.

### 4 B Demander quelque chose (7.9)

| TRÈS POLIMENT | PLUS DIRECTEMENT | AVEC INSISTANCE |
|---|---|---|
| Could you . . ., please? | Can you . . .? | Can't you . . .?<br>Couldn't you . . .? |

***Ex:*** A Could you lend me your dictionary, please?
B No, I'm very sorry.
A Couldn't you let me have it just for this afternoon?

### 4 C Demander la permission de faire quelque chose (7.9)

| TRÈS POLIMENT | PLUS DIRECTEMENT |
|---|---|
| Could I / we . . ., please? | Can I / we . . .?<br>May I / we . . .? |

***Ex:*** May I go now?

## 5 S'exclamer (12.6)

| | | | |
|---|---|---|---|
| CONSTRUCTION<br>*Ex:* | How + adjectif<br>How smart | + groupe nominal<br>he | + verbe<br>looks! |
| CONSTRUCTION<br>*Ex:* | How + adverbe<br>How quickly<br>How skilfully | + groupe nominal<br>your sister<br>the fishermen | + verbe (+ autres mots)<br>works!<br>throw their nets on to the water! |
| CONSTRUCTION<br>*Ex:* | What + groupe nominal<br>What a splendid meal<br>What long legs | + groupe nominal<br>this<br>these insects | + verbe (+ autres mots)<br>is!<br>have! |
| CONSTRUCTION<br>*Ex:* | What + adj. / groupe nominal<br>What an interesting<br>What enormous | + nom<br>story!<br>buildings! | |

## 6 Exprimer un souhait (12.6)

| CONSTRUCTIONS | | | EXEMPLES |
|---|---|---|---|
| Wish | + | passé<br>ou would | I wish I had a bicycle.<br>I wish you would keep your room tidy. |
| If only | + | passé<br>ou would | If only I had a bicycle.<br>If only you would keep your room tidy. |
| (do) hope<br>Let's hope | + | présent<br>ou futur | I (do) hope it rains soon.<br>Let's hope he will remember to bring the key. |

## 7 Proposer quelque chose, offrir une aide (12.6)

| PROPOSER | ACCEPTER | REFUSER |
|---|---|---|
| Would you like<br>Will you have<br>Have (impératif)<br>Do have<br>Why not have<br>Why don't you have<br>Let me help you lift it<br>Is there anything I can do to help?<br>Shall I ...?<br>I'll ... if you like.<br>May I ...? | Yes, please.<br>That's very kind of you.<br>Yes, I'd really like / love to.<br>That would be very nice, thank you.<br><br>If you're sure { it's no trouble. / you can spare time. / there's enough. (etc.) | No, thank you.<br>I'm all right, thanks.<br>No, I've got / had plenty, thanks.<br><br>That's very kind of you, but...<br>No, I can manage, thank you.<br>No, there's no need, thank you. |

| De manière plus familière | | |
|---|---|---|
| Want a hand?<br>Need some help?<br>Can I give you a hand? | Great!<br>Terrific!<br>Just the job! | No. It's OK, thanks.<br>No, don't worry.<br>Thanks a lot, but … |

## 8 Exprimer ses préférences (8.7)

| Constructions | Exemples |
|---|---|
| would / 'd rather + infinitif (sans to) | We'd rather go by taxi. |
| would / 'd prefer + to + infinitif | We'd prefer to go by taxi. |
| would / 'd prefer + groupe nominal | We'd prefer a taxi. |
| would / 'd rather + groupe nominal + passé | I'd rather you came. |

## 9 Marquer son accord ou son désaccord (2.8)

| Niveau de langue | Approuver | Désapprouver |
|---|---|---|
| Familier | Absolutely.<br>Exactly.<br>Too true.<br>I couldn't agree more.<br>Well that's it, isn't it? | No way!<br>Come off it!<br>You don't mean that, do you?<br>I don't / can't go along with that. |
| Standard | I agree with you on that.<br>I entirely agree.<br>That's what I think, too.<br>That's right.<br>True enough. | Do you really think . . .?<br>That's not the way I see it.<br>That's not right, surely.<br>(I'm afraid) I can't / don't agree with you on that.<br>I (strongly) disagree with you on that. |
| Recherché | I think that's quite correct.<br>I wouldn't disagree with that.<br>That's my view / opinion exactly. | I can't accept . . .<br>I can't say that I share your view.<br>I see things / it rather differently.<br>I take a rather different view. |

*Ex 1 :* Headteacher — Farming is the most rewarding work.
Student — I'm afraid I take a rather different view.

*Ex 2 :* Elder brother — Why not stay here and work on the farm with me?
Younger brother — No way!

# 10 S'excuser (9.8)

## 10 A S'excuser familièrement

| S'EXCUSER | RÉPONDRE À DES EXCUSES |
|---|---|
| I'm (very) sorry.<br>*Excuse me, please.* | That's quite all right.<br>No harm done.<br>Not to worry.<br>It really doesn't matter. |

## 10 B S'excuser de manière plus cérémonieuse

| PRÉSENTER SES EXCUSES | RÉPONDRE À DES EXCUSES |
|---|---|
| I (do) apologise (for . . . ing).<br>I (do) beg your pardon.<br>Please forgive me (for . . . ing).<br>I was quite / completely wrong. | That's perfectly all right.<br>There's no need to apologise.<br>That's all right. There's no need to say any more about it.<br>It's really not a matter of great importance. |

*Ex:* STUDENT I do apologise for taking your hat by mistake.
TEACHER That's all right. There's no need to apologise.

# 11 Insister (5.5)

| | IT IS / WAS | ÉLÉMENT MIS EN VALEUR (personne, chose…) | INFORMATION |
|---|---|---|---|
| A | It was<br>It is | my grandmother<br>a new tennis court | who caught the thief.<br>that we need most. |

| | ÉLÉMENT MIS EN VALEUR | IS / WAS | INFORMATION |
|---|---|---|---|
| B | My grandmother<br>A new tennis court | was<br>is | the person who caught the thief.<br>what we need most. |

| | INFORMATION | IS / WAS | ÉLÉMENT MIS EN VALEUR |
|---|---|---|---|
| C | The person who caught the thief<br>What we need most | was<br>is | my grandmother.<br>a new tennis court. |

# WORDLIST

* L = Listening text in Teacher's Book

## A U/EXERCISE

| | | | |
|---|---|---|---|
| abduction | /æb'dʌkʃən/ | 1.1 b | enlèvement, rapt |
| to accompany | /ə'kʌmpənɪ/ | 4.1 | accompagner |
| (in) advance | /əd'vɑ:ns/ | 6.9L* | en avance |
| agbada | /æg 'bɑ:də/ | 12.2 | agbada |
| air-conditioning | /'eəkən'dɪʃənɪŋ/ | 6.10 | climatisation |
| anguished | /'æŋ gwɪʃt/ | 10.3 | angoissé |
| antenna | /æn'tenə/ | 5.2 | antenne |
| anvil | /'ænvɪl/ | 10.4 | enclume |
| applicant | /'æplɪkənt/ | 1.7 | candidat (à un emploi) |
| to apply | /ə'plaɪ/ | 11.5 | postuler |
| to appoint | /ə'pɔɪnt/ | 1.7 | nommer |
| assembly line | /ə'semblɪ laɪn/ | 5.5 | chaîne de montage |
| asset | /'æset/ | 3.2 | biens, capital |
| awkward | /'ɔ:kwəd/ | 12.2 | gauche, disgracieux |

## B U/E

| | | | |
|---|---|---|---|
| bald | /bɔ:ld/ | 5.6 | chauve |
| ballot | /'bælət/ | 9.4 | scrutin (ballot box = urne) |
| barbaric | /bɑ:'bærɪk/ | 3.8L | barbare |
| barefoot | /'beəfʊt/ | 1.2 | aux pieds nus |
| bearded | /'bɪədɪd/ | 4.4 | barbu |
| bearing | /'beərɪŋ/ | 12.2 | port, allure |
| bellows | /'beləʊz/ | 10.4 | soufflet |
| belt | /belt/ | 1.6 | ceinture |
| bias | /'baɪəs/ | 8.1 | parti pris |
| bobble | /'bɒbl/ | 4.1 | pompon |
| bodywork | /'bɒdɪwɜ:k/ | 5.6 | carrosserie |
| to bother | /'bɒðə/ | 7.7 | inquiéter |
| braid (n.) | /breɪd/ | 4.1 | galon |
| to brandish | /'brændɪʃ/ | 4.1 | brandir |
| brass | /brɑ:s/ | 10.4 | cuivre |
| bridle | /'braɪdl/ | 4.1 | bride |
| brocade | /brə'keɪd/ | 4.1 | brocart |
| brooch | /'brəʊtʃ/ | 8C | broche |
| bruise | /bru:z/ | 9A | bleu, ecchymose |
| buckle | /'bʌkl/ | 1.6 | boucle |
| bulldozer | /'bʊldəʊzə/ | 6.2 | bulldozer |
| burglar | /'bɜ:g lə/ | 3.3 | cambrioleur |
| to bypass | /'baɪpɑ:s/ | 3.2 | laisser de côté |

## C U/E

| | | | |
|---|---|---|---|
| caption | /'kæpʃən/ | 8.3 | légende |
| caring | /'keərɪŋ/ | 3.8L | compatissant |
| to cast (metal) | /kɑ:st/ | 10.4 | fondre |
| caster | /kɑ:stə/ | 10.4 | fondeur |
| catwalk | /'kætwɔ:k/ | 12.2 | podium de défilé de mode |
| to catch (a train) | /kætʃ/ | 5.7 | attraper (un train) |
| challenge (n.) | /'tʃælɪndʒ/ | 2.3 | défi, gageure |
| channel n. (TV) | /'tʃænl/ | 8.7L | chaîne (Télévision) |
| charge n. (cavalry) | /tʃɑ:dʒ/ | 4.1 | charge, attaque (cavalerie) |
| charter | /'tʃɑ:tə/ | 1.1 | charte |
| to choke | /tʃəʊk/ | 3C | étouffer |
| circuit board | /'sɜ:kɪt bɔ:d/ | 5.8 | plaquette, carte de circuits |
| clashing | /'klæʃɪŋ/ | 10.3 | discordant |
| cloak | /kləʊk/ | 11.7 | manteau, cape |
| clumsy | /'klʌmzɪ/ | 9.8 | maladroit |
| column (in a newspaper) | /'kɒləm/ | 8.3 | colonne, rubrique |
| compost | /'kɒmpɒst/ | 11.5 | compost |
| confident | /'kɒnfɪdənt/ | 6.9L | assuré, sûr |
| contradict | /ˌkɒntrə'dɪkt/ | 3.4 | contredire |
| convention | /kən'venʃən/ | 9.2 | convention |
| coolly | /ku:l-lɪ/ | 6.5 | calmement |
| correspondent | /ˌkɒres'pɒndənt/ | 8.3 | correspondant |
| to cough up | /kɒf'ʌp/ | 3C | cracher |
| council of war | /'kaʊnsəl əv wɔ:/ | 4.1 | conseil de guerre |
| to cradle | /'kreɪdl/ | 1.2 | serrer dans ses bras |
| crane n. | /kreɪn/ | 6.2 | grue |
| to crashland | /kræʃ'lænd/ | 5.7 | atterrir brutalement |
| crazy | /'kreɪzɪ/ | 11B | fou |
| to crow | /krəʊ/ | 8.2 | chanter |
| cummerbund | /'kʌməbʌnd/ | 4.1 | large ceinture |
| cursor | /'kɜ:rsə/ | 2.4 | curseur |
| customary | /'kʌstəmərɪ/ | 12.2 | habituel |
| cymbal | /'sɪmbl/ | 4.1 | cymbale |

## D

| | | | |
|---|---|---|---|
| decibel | /'desɪbel/ | 8.2 | décibel |
| decorated | /'dekəreɪtɪd/ | 4.1 | décoré |
| delete | /dɪ'li:t/ | 6.4 | effacer, rayer |
| deliberately | /dɪ'lɪbərətlɪ/ | 8.2 | délibérément |
| to deny | /dɪ'naɪ/ | 11.6 | nier |
| detergent | /dɪ'tɜ:dʒənt/ | 1.7 | détergent |
| to dilute | /daɪ'lu:t/ | 7.2 | diluer |
| dire (adj) | /daɪə/ | 5.2 | extrême, urgent |
| discrimination | /dɪskrɪmɪ'neɪʃən/ | 1.1 | discrimination |
| dish n. | /dɪʃ/ | 1.7 | plat |
| disjointed | /dɪs'dʒɔɪntɪd/ | 10.3 | disjoint |
| distant | /'dɪstənt/ | 5.1 | éloigné, lointain |
| distinction | /dɪ'stɪŋkʃən/ | 1.1 | distinction |
| distorted | /dɪ'stɔ:tɪd/ | 10.3 | déformé |
| dolphin | /'dɒlfɪn/ | 2.6 | dauphin |
| door-to-door | /dɔ: tə dɔ:/ | 6.3 | porte-à-porte |
| dose n. | /dəʊs/ | 7.2 | dose |
| to drain | /dreɪn/ | 7.2 | assécher, drainer |
| dreadful | /dredfəl/ | 3.7 | épouvantable |

| | | | |
|---|---|---|---|
| dressmaker | /'dres, meɪkə/ | **10.3** | couturière |
| drill | /drɪl/ | **4.1** | exercice, manœuvres (militaires) |
| drudgery | /'drʌdʒərɪ/ | **1.2** | corvée, travail pénible et ingrat |

## E

U/E

| | | | |
|---|---|---|---|
| to economise | /i:'kɒnəmaɪz/ | **2.7** | économiser |
| editorial | /edɪ'tɔ:rɪəl/ | **8.3** | éditorial |
| electorate | /ɪ'lektərət/ | **9.9L** | les électeurs |
| eligible (to be. . .) | /'elɪdʒəbl/ | **6.4** | avoir droit (à) |
| to emerge | /ɪ'mɜ:dʒ/ | **4.1** | émerger, sortir |
| to engage in | /ɪn'geɪdʒ/ | **6.3** | s'adonner à, s'engager dans |
| enthralled | /ɪn'θrɔ:ld/ | **4.1** | captivé |
| enthusiast | /ɪn'θju:zɪæst/ | **3.2** | enthousiaste |
| to eradicate | /ɪ'rædɪkeɪt/ | **7.2** | éradiquer |
| excavator | /'ekskəveɪtə/ | **6.2** | excavateur |
| exhaust | /ɪg 'zɔ:st/ | **9B** | pot d'échappement |
| exhausted | /ɪg 'zɔ:stɪd/ | **9.6** | épuisé |
| exhausting | /ɪg 'zɔ:stɪŋ/ | **5.5** | épuisant |
| to exploit | /ɪk'splɔɪt/ | **1.1** | exploiter |
| exploitation | /ˌeksplɔɪ'teɪʃn/ | **1.1** | exploitation |
| extent | /ɪk'stent/ | **5.1** | étendue |
| extravagantly | /ɪk'strævəgəntlɪ/ | **4.1** | d'une façon extravagante |

## F

U/E

| | | | |
|---|---|---|---|
| fashionable | /'fæʃnəbl/ | **12.1** | à la mode |
| fashion-conscious | /'fæʃn 'kɒnʃəs/ | **12.1** | qui suit de près la mode |
| fax (machine) | /'fæks/ | **5.4** | télécopieur |
| feat | /fi:t/ | **4.1** | exploit |
| at one's fingertips | /ət wʌnz 'fɪŋgəˌtɪps/ | **1.6** | sur le bout des doigts |
| firework | /'faɪəwɜ:k/ | **12C** | feu d'artifice |
| first and foremost | /'fɜ:st ənd 'fɔ:məʊst/ | **3.2** | surtout et avant tout |
| firsthand | /'fɜ:st hænd/ | **10.3** | de première main |
| fist | /fɪst/ | **2B** | poing |
| to fit | /fɪt/ | **6.8** | poser |
| flag | /flæg/ | **4.1** | drapeau |
| flared (trousers) | /fleəd/ | **12C** | évasé, à pattes d'éléphant |
| floating voter | /'fləʊtɪŋ 'vəʊtə/ | **9.4** | électeur indécis |
| flow chart | /'fləʊ tʃɑ:t/ | **9.3** | organigramme |
| forceful | /'fɔ:sfəl/ | **10.3** | puissant |
| forge | /fɔ:dʒ/ | **10.4** | forge |
| foundations | /faʊn'deɪʃnz/ | **6.2** | fondation |
| furious | /'fjʊərɪəs/ | **2B** | furieux |
| furrow | /'fʌrəʊ/ | **11.5** | sillon |
| fussing | /'fʌsɪŋ/ | **6.2** | agitation |
| futile | /'fju:taɪl/ | **3.8L** | futile, vain |

## G

U/E

| | | | |
|---|---|---|---|
| get (something) across | /get sʌmθɪŋ ə'krɒs | **11.1** | communiquer |
| get along | /get əlɒŋ/ | **11.1** | se débrouiller |
| get at | /get ət/ | **11.1** | en venir à |
| get away with | /get əweɪ wɪð/ | **11.1** | s'en tirer avec |
| get down to | /get daʊn tə/ | **11.1** | se mettre à |
| get on well with | /get ɒn wel wɪð/ | **11.1** | bien s'entendre avec |
| get out of | /get aʊt əv/ | **11.1** | se faire exempter de (faire quelque chose) |
| ginger | /'dʒɪndʒə/ | **2.10** | gingembre |
| glance | /glɑ:ns/ | **4A** | lancer un coup d'œil jeter un regard |
| glove | /glʌv/ | **4.1** | gant |
| gorgeously | /gɔ:dʒəslɪ/ | **4.1** | magnifiquement, somptueusement |
| gossip | /gɒsɪp/ | **11C** | commérage, bavardage |
| gown | /gaʊn/ | **4.1** | robe |
| granary | /'grænərɪ/ | **11.4** | entrepôt de grain |
| grant | /grɑ:nt/ | **6.2** | subvention |
| grid | /grɪd/ | **6.2** | grille |
| to grip | /grɪp/ | **6.2** | saisir |
| to grow up | /grəʊ ʌp/ | **1.6** | grandir |
| to grumble | /'grʌmbl/ | **12.3** | se plaindre, grommeler |
| to guarantee | /gærən'ti:/ | **3.2** | garantir |

## H

U/E

| | | | |
|---|---|---|---|
| to hack | /hæk/ | **2.3** | faire du piratage informatique |
| to halt | /hɒlt/ | **7.2** | arrêter |
| hardship | /'hɑ:dʃɪp/ | **6.2** | dure épreuve |
| headquarters | /ˌhed'kwɔ:təz/ | **1.2** | poste de commandement |
| head up (adj) (display) | /'hed ʌp/ | **5.9** | (affichage) en hauteur |
| homesick | /'həʊmsɪk/ | **1.9** | qui a le mal du pays |
| horsemanship | /'hɔ:smənʃɪp/ | **4.1** | l'art de monter à cheval, équitation |
| humanity (quality) | /hju:'mænɪtɪ/ | **6.2** | humanité |
| human resources | /'hju:mən rɪ'sɔ:sɪz/ | **6.10** | ressources humaines |
| humiliating | /hju:'mɪlɪeɪtɪŋ/ | **1.2** | humiliant |

## I

U/E

| | | | |
|---|---|---|---|
| immune | /ɪ'mju:n/ | **7.4** | immunisé |
| impoverished | /ɪm'pɒvərɪʃt/ | **1.2** | appauvri |
| infant (mortality) | /'ɪnfənt/ | **1.1** | (mortalité) infantile |
| inorganic | /ˌɪnɔ:'gænɪk/ | **11.5** | inorganique |
| to interfere | /ˌɪntə'fɪə/ | **1.1** | entraver, déranger, se mêler de |
| interviewer | /ˌɪntə'vju:ə/ | **6.9L** | interviewer |

## J

| | | U/E | |
|---|---|---|---|
| journal (periodical) | /'dʒɜ:nl/ | 5.2 | revue |

## K

| | | U/E | |
|---|---|---|---|
| keen | /ki:n/ | 9.9 | passionné, ardent |
| knee-boots | /'ni: bu:ts/ | 4.1 | bottes qui montent jusqu'aux genoux |

## L

| | | U/E | |
|---|---|---|---|
| lathe-turning | /'leɪð 'tɜnɪŋ/ | 3.2 | fabrication au tour |
| launch n. | /lɔ:nʧ/ | 5.2 | lancement |
| lavish | /'lævɪʃ/ | 7.2 | copieux |
| lavishly | /'lævɪʃlɪ/ | 4.1 | copieusement |
| leader (in a newspaper) | /'li:də/ | 8.3 | l'article principal |
| leather | /'leðə/ | 4.1 | cuir |
| lentil | /'lentl/ | 1.2 | lentille |
| life expectancy | /laɪf ɪk'spektənsɪ/ | 1.2 | espérance de vie |
| lifeless | /'laɪfləs/ | 11.5 | sans vie |
| lively (adj.) | /'laɪvlɪ/ | 4.1 | fringant |
| loan shark | /ləun ʃɑ:k/ | 3.2 | usurier |
| loom | /lu:m/ | 1.2 | métier à tisser |
| luxury | /'lʌkʃərɪ/ | 5.7 | luxe |

## M

| | | U/E | |
|---|---|---|---|
| maiden name | /'meɪdn neɪm/ | 6.4 | nom de jeune fille |
| mainstream | /'meɪnstri:m/ | 3.2 | courant principal |
| maintenance | /'meɪntənəns/ | 6.10 | entretien |
| mane | /meɪn/ | 4.1 | crinière |
| mankind | /, mæn'kaɪnd/ | 1.6 | l'humanité |
| man-made | /'mæn meɪd/ | 12.4 | synthétique |
| manual | /'mænjuəl/ | 11.5 | manuel |
| marginally | /'mɑ:dʒɪnəlɪ/ | 11.8 | légèrement |
| marital (status) | /'mærɪtl/ | 6.4 | situation de famille |
| massed | /mæst/ | 4.1 | massé |
| mass media | /mæs 'mi:dɪə/ | 8.1 | les médias |
| memorable | /'memərəbl/ | 6.2 | mémorable |
| to memorise | /'meməraɪz/ | 10.8L | apprendre par cœur, mémoriser |
| mental | /'mentl/ | 1.1 | mental |
| to merge | /'mɜ:dʒ/ | 6.3 | fusionner |
| to minimise | /'mɪnɪmaɪz/ | 2.7 | minimiser |
| mirror (in a car) | /'mɪrə/ | 4A | rétroviseur |
| misleading | /mɪs'li:dɪŋ/ | 8.2 | trompeur |
| misquote | /mɪs'kwəut/ | 9.8 | citer incorrectement |
| to miss (a train) | /mɪs/ | 5.7 | manquer (un train) |
| mobile | /'məubaɪl/ | 5.4 | transportable, portable |
| mock (adj) (battles) | /mɒk/ | 4.1 | simulacres de bataille |
| modem | /'məudem/ | 2.3 | modem |
| to monitor | /'mɒnɪtə/ | 7.2 | contrôler, surveiller |
| monorail | /'mɒnəureɪl/ | 5.9 | monorail |
| mood | /mu:d/ | 1.6 | humeur |
| mortality | /mɔ:'tælɪtɪ/ | 1.1 | mortalité |
| mould | /məuld/ | 10.4 | moule |
| mound | /maund/ | 11.5 | tertre, monticule |
| mounted (on a horse) | /'maʊntɪd/ | 4.1 | chevauchant |

## N

| | | U/E | |
|---|---|---|---|
| to neglect | /nɪ'g lekt/ | 1.1 | négliger |
| network | /'netwɜ:k/ | 2.3 | réseau |
| neurosurgeon | /'njuərəu'sɜ:dʒn/ | 1.6 | neurochirurgien |

## O

| | | U/E | |
|---|---|---|---|
| to offend | /ə'fend/ | 9.8 | offenser, blesser |
| to omit | /əu'mɪt/ | 6.4 | omettre |
| oncoming | /'ɒn, kʌmɪŋ/ | 2B | venant en sens inverse |
| to operate | /'ɒpəreɪt/ | 6.2 | manœuvrer |
| operator | /'ɒpəreɪtə/ | 6.2 | opérateur |
| opinion poll | /ə'pɪnjən pəul/ | 9.9L | sondage d'opinion |
| orbit | /'ɔ:bɪt/ | 5.2 | orbite |
| outbreak (outbreaks of fire) | /'aʊtbreɪk/ | 11.9L | commencement (des incendies commencent) |
| outfit | /'aʊtfɪt/ | 4.1 | ensemble |
| outrageous | /'aʊt'reɪdʒəs/ | 2.8 | choquant, scandaleux |

## P

| | | U/E | |
|---|---|---|---|
| pager | /'peɪdʒə/ | 5.4 | bip (avertisseur/ récepteur de poche) |
| papaya | /pə'paɪə/ | 1.2 | papaye |
| parade | /pə'reɪd/ | 4.1 | exercice |
| parade ground | /pə'reɪd g raund/ | 4.1 | place d'armes |
| password | /'pɑ:swɜ:d/ | 2.3 | mot de passe |
| patchy | /'pæʧɪ/ | 7.2 | inégal, incomplet |
| peppered | /'pepəd/ | 2.10 | poivré |
| to permit | /pə'mɪt/ | 1.3 | permettre |
| personal particulars | /'pɜ:sənl pə'tɪkjuləz/ | 6.4 | renseignements personnels |
| pest | /pest/ | 5.1 | animal nuisible |
| physical | /'fɪzɪkl/ | 1.1 | physique |
| piano-tuning | /pɪ'ænəu 'tju:nɪŋ/ | 3.2 | accorder piano |
| to pivot | /'pɪvət/ | 4.1 | pivoter, tourner |
| placard | /'plækɑ:d/ | 9.1 | affiche, écriteau |
| plaited | /'plætɪd/ | 4.1 | tressé |
| platform (shoes) | /'plætfɔ:m/ | 12.3 | (chaussures) à semelles compensées |
| plug | /plʌg/ | 5.8 | prise (de courant) |
| plume | /plu:m/ | 4.1 | aigrette, panache |
| pointer | /'pɔɪntə/ | 2.4 | pointeur |
| pointless | /'pɔɪntləs/ | 1.2 | inutile, qui ne sert à rien |

| | | | |
|---|---|---|---|
| to poise | /pɔɪz/ | 4.1 | tenir en équilibre |
| policy | /'pɒlɪsɪ/ | 9.2 | politique |
| polling station | /'pəʊlɪŋ 'steɪʃn/ | 9.4 | bureau de vote |
| pony | /'pəʊnɪ/ | 4.1 | poney |
| postpone | /pəʊs'pəʊn/ | 11.6 | ajourner, renvoyer à plus tard |
| the press | /pres/ | 8.3 | la presse |
| primary (election) | /'praɪmərɪ/ | 9.2 | (élection) primaire |
| printer (machine) | /'prɪntə/ | 2.4 | imprimante |
| profit | /'prɒfɪt/ | 3.2 | bénéfice |
| prominent | /'prɒmɪnənt/ | 10.3 | important, en vue |
| proprietor | /prə'praɪətə/ | 8.3 | propriétaire |
| provocative | /prə'vɒkətɪv/ | 2.8 | provocant, aguichant |
| to prune | /pru:n/ | 11.4 | tailler, élaguer |
| to publicise | /'pʌblɪsaɪz/ | 2C | faire connaître (qqch) au public |

## Q

U/E

| | | | |
|---|---|---|---|
| quarry | /'kwɒrɪ/ | 11.5 | carrière |

## R

U/E

| | | | |
|---|---|---|---|
| radium | /'reɪdɪəm/ | 5.5 | radium |
| rattling | /'rætlɪŋ/ | 5.6 | cliquetis |
| rarely | /'reəlɪ/ | 4.8 | rarement |
| realisation | /ˌrɪəlaɪ'zeɪʃn/ | 10.3 | (prise de) conscience |
| to rearrange | /ˌrɪ:ə'reɪ'ndʒ/ | 9.6 | réarranger |
| referee (for a job) | /ˌrefə'rɪ:/ | 6.10 | référence |
| regroup | /ˌrɪ:g ru:p/ | 4.1 | regrouper |
| rein | /reɪn/ | 4.1 | rêne |
| to rekindle | /rɪ:'kɪndl/ | 12.2 | ranimer |
| remote | /rɪ'məʊt/ | 7.2 | éloigné, lointain |
| reporter | /rɪ'pɔ:tə/ | 8.3 | journaliste |
| researcher | /rɪ'sɜ:tʃə/ | 7.10 | chercheur |
| resistant | /rɪ'zɪstənt/ | 7.2 | résistant |
| ridge | /rɪdʒ/ | 11.5 | crête (de labour) |
| rifle | /'raɪfl/ | 1.2 | fusil |
| robed | /rəʊbd/ | 4.1 | vêtu d'une robe |
| rocket | /'rɒkɪt/ | 5.2 | fusée |
| rude | /ru:d/ | 1.7 | impoli |
| rumour | /'ru:mə/ | 8.4 | rumeur |

## S

U/E

| | | | |
|---|---|---|---|
| to sashay | /'sæʃeɪ/ | 12.2 | marcher avec une nonchalance affectée |
| screen | /skrɪ:n/ | 7.2 | écran |
| sculptor | /'skʌlptə/ | 10.1 | sculpteur |
| seamstress | /'si:mstrəs/ | 12.3 | couturière |
| see to | /si: tə/ | 9B | s'occuper de |
| seldom | /'seldəm/ | 4.7 | rarement |
| shimmering | /'ʃɪmərɪŋ/ | 12.2 | miroitant |
| shorthand | /'ʃɔ:thænd/ | 3.2 | sténographie |
| shoulder blade | /'ʃəʊldəbleɪd/ | 3C | omoplate |
| show | /ʃəʊ/ | 12.3 | défilé de mode |
| siamese twins | /'saɪəmi:z twɪnz/ | 1.6 | frères siamois |
| side-saddle (to ride) | /'saɪd sædl/ | 4.1 | en amazone (monter) |
| smoothly | /smu:ðlɪ/ | 2.9L | sans problèmes, facilement |
| solar panel | /'səʊlə 'pænl/ | 5.4 | panneau solaire |
| solemnly | /'sɒləmlɪ/ | 4.1 | solennellement |
| spade | /speɪd/ | 5B | bêche |
| split | /splɪt/ | 10.3 | division |
| spouse | /spaʊz/ | 6.4 | époux (épouse) |
| sprinkler | /'sprɪŋklə/ | 11.4 | arroseur |
| to stand down | /'stænd 'daʊn/ | 9.7 | se retirer |
| to stand by someone | /'stænd 'baɪ/ | 9.7 | soutenir, défendre (qqn) |
| to stand by | /'stænd 'baɪ/ | 9.7 | se tenir là (sans intervenir) |
| to stand for | /'stænd fə/ | 9.7 | signifier, vouloir dire |
| not to stand for | /'stænd fə/ | 9.7 | ne pas supporter, ne pas tolérer |
| to stand for | /'stænd fə/ | 9.7 | se présenter |
| to stand in for | /'stænd 'ɪn fə/ | 9.7 | remplacer |
| to stand out | /'stænd aʊt/ | 9.7 | ressortir, être clairement vu, remarqué |
| to stand up | /'stænd 'ʌp/ | 9.7 | planter là, poser un lapin |
| to stand up to | /'stænd 'ʌp tə/ | 9.7 | tenir tête à |
| steering wheel | /'stɪərɪŋ wi:l/ | 4A | volant |
| stubborn | /'stʌbən/ | 7.2 | obstiné, têtu |
| stuck | /stʌk/ | 3C | coincé |
| to struggle | /'strʌ gl/ | 3.2 | avoir du mal à |
| to subscribe to | /səb'skraɪb/ | 5.2 | s'abonner à |
| to subsidise | /'sʌbsɪdaɪz/ | 2.7 | subventionner |
| substance | /'sʌbstəns/ | 11.5 | substance |
| to swing | /swɪŋ/ | 1.6 | osciller |

## T

U/E

| | | | |
|---|---|---|---|
| terrace | /'terəs/ | 11.4 | terrasse |
| theft | /θeft/ | 3.3 | vol |
| thrilling | /'θrɪlɪŋ/ | 10B | passionnant, sensationnel |
| tight-fitting | /'taɪt fɪtɪŋ/ | 12A | moulant |
| tightly | /'taɪtlɪ/ | 4.1 | de façon bien serrée |
| tongs | /tɒŋz/ | 10.4 | pinces, tenailles |
| tooled (leather) | /tu:ld/ | 4.1 | (cuir) repoussé |
| tormented | /tɔ:'mentɪd/ | 10.3 | tourmenté |
| to be in touch with | /bɪ ɪn tʌtʃ wɪð/ | 2.8 | être en rapport avec |
| transform | /træns'fɔ:m/ | 3.2 | transformer |
| treatable | /'tri:təbl/ | 7.2 | qui peut être soigné |
| trench | /trentʃ/ | 6.2 | tranchée |
| trumpet | /'trʌmpɪt/ | 4.1 | trompette |
| tunic | /'tju:nɪk/ | 4.1 | tunique |
| turbaned | /'tɜ:bənd/ | 4.1 | qui porte un turban |
| turmoil | /'tɜ:mɔɪl/ | 10.3 | tumulte, agitation |

## U

| | U/E | |
|---|---|---|
| umbrella | /ʌm'brelə/ | **4.1** parapluie |
| undereducated | /ˌʌndə'edjukeɪtɪd/ | **3.2** sous-éduqué |
| unemployment | /ˌʌnɪm'plɔɪmənt/ | **6.2** chômage |
| uneven | /ʌn'i:vn/ | **9.6** inégal, accidenté |
| unfashionable | /ˌʌn'fæʃənəbl/ | **12.2** démodé |
| uninhibited | /ˌʌnɪn'hɪbɪtɪd/ | **10.3** sans inhibitions |
| unrealistic | /ˌʌnɪə'lɪstɪk/ | **2C** irréaliste |
| unsettling | /ˌʌnsetlɪŋ/ | **10.3** troublant |
| untidy | /ʌn'taɪdɪ/ | **1.7** désordonné |
| to uphold | /ʌp'həʊld/ | **6.2** soutenir |
| up-to-date | /ʌp tə deɪt/ | **5.2** très récent |
| to urbanise | /'ɜ:bənaɪz/ | **2.7** urbaniser |

## V

| | U/E | |
|---|---|---|
| vacancy | /'veɪkənsɪ/ | **6.10** poste vacant |
| valid | /'vælɪd/ | **6.2** valide |
| vibrant | /'vaɪbrənt/ | **10.3** vibrant |
| vigorously | /'vɪg ərəslɪ/ | **4.1** vigoureusement |
| to violate | /'vaɪəleɪt/ | **1.2** violer, enfreindre |
| volatile | /'vɒlətaɪl/ | **1.6** versatile |

## W

| | U/E | |
|---|---|---|
| wardrobe | /'wɔ:drəʊb/ | **12.2** garde-robe |
| war-drum | /'wɔ:drʌm/ | **4.1** tambour de guerre |
| war horse | /'wɔ:hɔ:s/ | **4.1** cheval de guerre |
| warlord | /'wɔ:lɔ:d/ | **1.2** chef militaire |
| to warm | /'wɔ:m/ | **3.4** chauffer |
| weather forecasting | /'weðə ˌfɔ:kɑ:stɪŋ/ | **5.1** prévisions météorologiques |
| wheelbarrow | /'wi:l bærəʊ/ | **11.5** brouette |
| to wipe out | /'waɪp aʊt/ | **7.2** éliminer |
| woollen | /'wʊlən/ | **4.1** en laine |
| wrenching | /'renʃɪŋ/ | **10.3** déchirant |

## Y

| | U/E | |
|---|---|---|
| yield (n) | /ji:ld/ | **11.2** rendement |
| yield (v) | /ji:ld/ | **11.2** rapporter, produire |

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